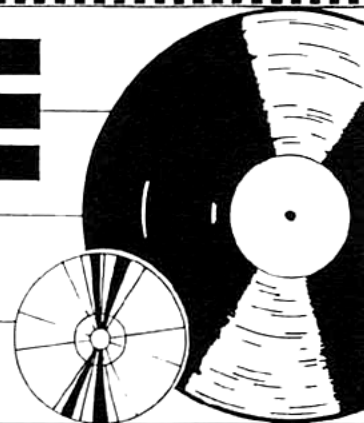


FILM SCORE MONTHLY



#50 (!), October 1994 \$2.95

ALAN SILVESTRI

Forrest Gump

MARK ISHAM

ON QUIZ SHOW AND
JAZZ IN FILM MUSIC

SEX & SOUNDTRACKS

WHY SOME ALBUMS SELL
AND OTHERS DON'T

Other Thrilling Stuff

- Lalo Schifrin in Concert
- Ennio Morricone on Beat
- Recordman on Liner Notes
- That Wacky Internet

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Questions & Answers
- Letters from Readers



FILM SCORE MONTHLY

Issue #50, October 1994

Send All Correspondence, Submissions, Ads, Questions, Mail Bag Letters, etc. to:

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(May 15-Sept. 3, home for the summer: RFD 488, Vineyard Haven MA 02568)

Big Fish in Little Pond: Lukas Kendall

Tapes Laserdiscs for Me: Andy Dursin

Graphics: William Smith, Chan Chee Kin

Photos: Phil Caruso (*Gump* stills), David Mitchell (Morricone blowing a kiss, p. 19).

Cover Photo: Alan Silvestri, Winner, Best Dressed Film Composer Award 1994

Contributors: John Bender, Jeff Bond, Matthias Bädinger, Ross Care, David Dodson, Kristopher Gee, David Hirsch, Andrew Lewandowski, Mike Murray, Ken Pettit, Daniel Schweiger, Robert Smith, Mark Younge.

No Thanks to: Cute Jewish college women who already have boyfriends.

The Soundtrack Handbook: Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

Epiglottis: Name of that thing that hangs down the back of our throats.

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A quick notice to subscribers: We had problems with the mailing of the August issue, #48. I still don't know what happened, but a number of people didn't get their issue. If you are one of those people and have not yet phoned/written for a replacement, please contact me directly.

This issue we have a cover interview with Alan Silvestri about *Forrest Gump*. It would have been nice to have this earlier, but Alan was enjoying a nice summer vacation. Something evident in reading the interview is how he epitomizes the type of positive, supportive person who succeeds today in film scoring. The business has reached a point where just being a great musician is not enough; the people who work a lot are the ones who can come in, be fun and nice, get the job done with the minimum amount of complaining, and be the kind of person you want to have working for you. I talked to Alan for around three minutes (when setting up his phone interview with Andy Dursin), but even in that time it was noticeable how he had this type of personality—and it wasn't bullshit, either, he really was agreeable and pleasant. Imagine the scenario: composer conducts a first take of a really important cue on the scoring stage; director says it's the worst thing in the world. The composer who doesn't work a lot starts a huge whiny argument about why it works after all, and this theme fits with that. However, the composer who does work a lot (while being understandably disappointed) immediately says, "Okay, I'll fix it." And then he does whatever it takes to match the director's vision. I think Silvestri is the kind of person who does the latter—he says as much in the interview—and it explains why he's one of the most in-demand film composers today. The downside to all this—and this is by no means directed at Silvestri—is that with present-day filmmaking, I think more often than not the composer's vision is superior to the director's, and the unwillingness of composers to push for their ideas (and lack of filmmakers who will listen to them) results in a lack of new ideas and concepts which could take film music to new heights.

Also this issue we have an article by Big Screen/Giant Records' David Dodson, who evidently wasn't given enough work that day. David was nice enough to write some theories on why a few score albums are huge sellers, but most aren't. It has to do with sexual archetypes and I agree with him—just look at the last top-selling score album, Michael Nyman's *The Piano*.

Readers will notice more reviews by John Bender this month—he's a huge Morricone fan who called me up one day and offered to write. I find it interesting how people into European film music look at things in different ways—many fans of the American aesthetic won't touch European stuff, finding it repetitive and boring. (Look at the different reactions to Morricone's *Wolf* and *Cat O' Nine Tails*.) I've found that European composers, and Morricone in particular, approach film differently in that they write a few complete, rounded compositions for each picture which they then adapt as needed throughout to "score" it. This is opposed to the American style which is more a one-to-one relationship of unique music to unique scene, the result often being a score with few themes and little "musicality," but more of a sense of fitting a narrative and visual. I've noticed that one way Morricone has been able to score so many hundreds of films over the years is that he just writes one or two pieces per picture, then uses excerpts from them as necessary throughout the movie. Is this better or worse? There's no answer, of course, but I'd be happy to print suggestions for the Mail Bag.

Events: The Society for the Preservation of Film Music's 3rd Annual East Coast Conference

was scheduled to take place October 21-22 at New York University's TISCH School of the Arts, Manhattan. Report next issue. • Oulu Film Festival (OFF) 1994 will take place in Oulu, Finland on October 26-30. Guest of honor is Trevor Jones, who will conduct two concerts of his work and host a film music seminar. A CD of the concert is planned for release on Milan; a laserdisc is possible as well. Bruce Broughton has been confirmed for OFF 1995, to take place May 3-7. Contact Juhani Nurmi, Oulunsuuntie 122 C 26, FIN-90220, Oulu, Finland, phone/fax: +358-81-335-474. • The Society of Composers and Lyricists presented a talk with Lalo Schiffrin on October 19, held at L.A.'s Director's Guild Theatre.

1993-94 Emmy Winners: Best Series Score: Laurence Rosenthal, *The Young Indiana Jones Chronicles*, "Ireland, 1916"; Mini-Series/Special Score: Lennie Niehaus, *Lush Life*; Main Title Theme: John Debney, *seaQuest DSV*.

Print Watch: Mark G. So has started a James Homer fan club newsletter. It's cute, kind of how I started out. Write him at 302 Scottholm Blvd, Syracuse NY 13224-1732. • Magazine news from reader David Suzuki: The Sept. issue of British movie magazine *Empire* has a one page interview with and photo of Randy Edelman, as well as a soundtrack review column; *Video Watchdog* appears to have a soundtrack review column now; and Vol. 6, Issue 22 of *The Perfect Vision* (by FSM's distributors, Pearson Publishing) has a six page article on epic film scores. • *McNally's Price Guide for Collectible Soundtracks (1950-1990)* will be out in late October. It can be ordered from West Point Records at 805-253-2190. • Due in October from University of California Press is a new book by film music critic Royal S. Brown, *Overtones and Undertones*, a study of film music aesthetics. Hardcover is \$50 (0-520-08320-2); paperback is \$20 (0-520-08544-2). Call 1-800-UC-BOOKS to order.

TV/Radio Watch: BBC Radio 2 broadcast two film music items the weekend of Sept. 10-11: a concert by and interview with George Fenton; and a discussion between Don Black and Elmer Bernstein, with many Bernstein themes played.

Promos: Randy Miller: *Music for Films* is a promotional CD by the talented composer; music from *Dream Rider*, *And You Thought Your Parents Were Weird*, *Into the Sun*, others. 300 copies are available from Screen Archives, see p. 3. • Fox Records pressed a promotional 500 copy CD of *Baby's Day Out* (Broughton), packaged in a cardboard slipcase. This one is not available at any store. Fear not, it will turn up at second-hand record stores in L.A. from movie producers who don't want it, local collectors will buy it, and it will soon be sold everywhere for high prices.

Dutch Film Music: Stichting Cinemusica has produced a 2CD set, *The Alphabet of Dutch Film Music*—over 20 scores by 20 composers from 1956-1993, most never available before. It includes a 48 page booklet and can be ordered directly from Cinemusica for U.S. \$34.95, send cash or international money order only to PO Box 406, 8200 AK Lelystad, Holland.

Mystery German Label: Rumors fly that a Tsunami-like label in Germany will issue CDs of Goldsmith's *Lonely Are the Brave*, *100 Rifles* and *Illustrated Man*. We'll see....

Recent Releases: RCA has released on CD the TV soundtrack *Cosmos*, featuring tracks by Vangelis. • Tri-Star has issued a Randy Edelman score CD to *The Mask*, in addition to the songs one. • Marco Polo has released a new recording of *Jane Eyre* (Bernard Herrmann, 1943). • Moonstone Records (Full Moon's label) has released *Shrunken Heads* (Richard Band, orchestral) which features a Danny Elfman theme.

What Labels Are Doing Soon

Cabin Fever: Due Nov. 8: *Sioux City* (Cabin Fever film; songs, Christopher Lindsey score).

Citadel: *The Puppet Masters* (Colin Towns, new film), *The Giant of Thunder Mountain* (Lee Holdridge, new children's film), *Destination Moon* (Leith Stevens, 1950, first CD of the 1957 stereo re-recording) and *Holdridge Conducts Holdridge* (concert music) should be out, distributed by Klavier Records. Tom Null's newly-reactivated label will have more classical albums for early '95 before issuing more soundtracks.

Epic Soundtrax: Due Nov. 1: *Mary Shelley's Frankenstein* (Patrick Doyle). Due Jan.: *Legends of the Fall* (James Horner). Due March 21: *Moviola 2* (John Barry/Royal Philharmonic), featuring Barry's action-adventure music.

Fifth Continent: Due Oct.: *Raintree County* (Green, 2CDs, repressing). Due Nov.: *Peter the Great* (Rosenthal, repressing). Planned for 1995 are "...At the Movies" 2CD compilations with new and previously released music.

Fox: The next Classic Series score CDs probably won't be out until February or March 1995. These are: 1) *The Ghost and Mrs. Muir* (1947, 55 min.)/*A Hatful of Rain* (1957, 10-12 min.), Bernard Herrmann. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 3) *The Mephisto Waltz* (1971, 35-40 min.)/*The Other* (1972, 25-30 min.), Jerry Goldsmith. 4) *Predator* (1987, Alan Silvestri, 47 min.)/*Die Hard* (1988, Michael Kamen, 24 min.), with *Alien*³ Fox Fanfare. 5) *Forever Amber* (1947, David Raksin). The two musicals will probably be out in early '95 as well (distributed by BMG), and have already been included on cassette with the new videos of the films. These are: 1) *The Sound of Music* (1965, Rodgers/Hammerstein, 75 min., completely remixed). 2) *State Fair* (1945, Rodgers/Hammerstein). Additionally, *The Sound of Music* will be included as a 24 karat gold CD with the new laserdisc of the film, due Nov. 23.

GNP/Crescendo: Due in November is *Star Trek: Generations* (Dennis McCarthy).

Intrada: Due Dec.: *Frank and Jesse* (Mark McKenzie, new western). Recording this fall (Bruce Broughton/Sinfonia of London) are two Miklós Rózsa CDs: 1) *Ivanhoe* (1952, 55 min.) 2) *Julius Caesar* (1953, 45 min.), also with music from *The Man in Half Moon Street* (1944, 14 min.) and an overture from *Valley of the Kings* (1954, 5 min.). These will be released in early 1995 in Intrada's Excalibur Collection. Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333. • Due Nov. is the promotional Laurence Rosenthal 2CD set which Intrada produced and will carry on behalf of the composer.

Koch: Due March 1995 is a Rózsa solo violin

CD (*Duo, Sonate for Violin, Variations on a Hungarian Peasant Song, North Hungarian Peasant Song and Dance*). To be scheduled: a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Usala* and *Yellow Stars*) and a Malcolm Arnold chamber music CD, including film score *Hobson's Choice*. Recording late October is a CD of unrecorded Prokofiev film scores. Recording in November is a CD of Rózsa's *Sinfonia Concertante* and *Viola Concerto*. • Due Jan. 1995 from Koch Screen is *Full Circle* (Colin Towns, 1976, U.S. title *The Haunting of Julia*, first CD), including Towns' 30 minute *Trumpet Concerto for String Orchestra* (first recording).

Legend & RCA OST: Forthcoming: *Arizona Colt* (De Masi)/*Johnny Yuma* (Orlandi, one CD), *The Red Tent* (Morricone), *Garden of the Finzi-Contonini/Camorra* (De Sica), *Dr. Faustus/Francis of Assisi* (Nascimbene), *La resa dei conti* (aka *The Big Gundown*), *Navajo Joe*, *Faccia a faccia* (Morricone), *Toby Dammit*, *Satyricon* (Rota).

Marco Polo: The two Golden Age albums recorded earlier this year (*Captain Blood*, *Three Musketeers*, *Scaramouche*, *The King's Thief* on one CD, *Juarez*, *Devotion*, *Gunga Din*, *Charge of the Light Brigade* on another) will be out by the end of the year or in early '95. Recording at the end of '94 are two more horror albums: 1) *The House of Frankenstein* (Hans Salter, Paul Dessau), complete score. 2) *Son of Frankenstein* (Frank Skinner), *The Wolfman* (Salter, Skinner, Charles Previn) and *The Invisible Man Returns* (same gang), suites of about 20 minutes each. Bill Stromberg will conduct; the recordings will be supervised by reconstructionist John Morgan. Being restored for another CD are suites from *Sahara* (Rózsa), *Another Dawn* (Korngold), *The Lost Patrol* (Steiner) and *Beau Geste* (Newman).

Milan: Due Oct. 25: *Second Best* (Simon Boswell), *The Browning Version* (Mark Isham). Due Nov. 8: *Pontiac Moon* (Randy Edelman), *Killing Zoe* (tomandandy), *Star Gate* (David Arnold). Due Nov. 22: *The Dead Zone* (Michael Kamen). Due early 1995: *Nobody's Fool*, *Once Were Warriors*, *I.Q.*, *Heavenly Creatures*, *Lifetimes*.

Philips: Due Nov. 8 is *Hello Dolly* (Barbra Streisand musical, first CD, prod. Nick Redman).

Play It Again: Forthcoming: *Ember Years Vol. 3* (early John Barry recordings with Chad & Jeremy and A Band of Angels), *Film Music of Roy Budd* (*Fear Is the Key*, *Soldier Blue*, others).

Point Records: Forthcoming from this Italian label: PRCD 102: *Cuore di mamma! I bambini ci chiedono perché* (Morricone, first recordings). PRCD 103: *Fumo di Londra* (first CD)/*Un Italiano in America* (complete, Morricone). PRCD 104: *Sparra forte, pui forte... non capisco* (Nino Rota, 1966 comedy, complete recording). PRCD 105: *Una ragione per vivere e una per morire* (Riz Ortolani, 1972 western, first recording).

Prometheus: Due December: *El Quixote* (Lalo Schiffrin), *All the Brothers Were Valiant* (Rózsa). Due next March: *Platoon/Salvador* (Georges Delerue, with previously unreleased music).

Reel Music: Due November: *The Fred Karlin Collection, Vol. 1* (suites from TV projects *The Autobiography of Miss Jane Pittman*, *Vampire*, *Inside the Third Reich*). This will be available from specialty shops and directly from the label at 13876 SW 56th St., Ste 178, Miami FL 33175.

Screen Archives: Due now: *The Killer Elite* (Jerry Fielding, 1975, 750 copy private pressing). Screen Archives is a mail order dealer, write for catalog: PO Box 34792, Washington DC 20043.

SCSE: Due Nov. 1 are 750 copy limited editions *High Road to China*, *Dragonslayer* and *Krull* (79 min. version). These are gold "colored" discs, retailing for \$49.95 each; they are available in the U.S. from Footlight, STAR and Intrada.

Silva Screen: Recording in December for release next year: *The Valley of Gwangi: Classic Film Scores of Jerome Moross*, *To Catch a Thief: A History of Hitchcock Vol. 2*. A second *Classic John Barry* volume is planned as well.

SLC: Due Nov. 23: *Un homme qui me plaît* (aka *Love Is a Funny Thing*, Francis Lai), *Emmanuelle 2* (Lai), *Film Works by Akira Ifukube Vol. 1* (series will have 10 CDs), *Ninja: Red Shadow* ('60s TV movie). Due Dec. 2: *Timecop* (Isham, Japanese edition). Due Dec. 21: *Francis Lai EP Collection* (compilation), *Claude Lelouch/Francis Lai* (compilation, 16 themes), *Francis Lai Songbook* (compilation!), *I Love Trouble* (Newman, Jap. edition), *Jacques Tati's Trafic* (Charles Dumont), *Film Works by Akira Ifukube Vol. 2*.

Sony: Planned CDs of *The Blue Max*, *The Wrong Box*, *King Rat* and others to be announced have been pushed off until January 1995 (A.D.).

Tsunami: Forthcoming from this German label: *One-Eyed Jacks* (Friedhofer), *Marnie* (Herrmann), *Von Ryan's Express/In Like Flint/Our Man Flint* (Goldsmith, on one CD), *Rosemary's Baby/Jack the Ripper* (Kameda/Rugolo).

Varèse Sarabande: Should be out: *Secret of NIMH* (Goldsmith, reissue), *Princess Caraboo* (Hartley), *Terminal Velocity* (McNeely). Due Oct. 25: *The Days of Wine and Roses: Classic Songs of Henry Mancini* (arrangements and piano solos by Mike Lang, with a jazz trio). Due Nov. 1: *Hollywood '94* (new recording, Joel McNeely/Seattle Symphony, music from *Forrest Gump*, *True Lies*, *Maverick*, *Schindler's List*, *Jurassic Park*, *The Shadow*, *Age of Innocence*, *Shawshank Redemption*, *It Could Happen to You*, *Squanto*). Due Nov. 8: *Exit to Eden* (Doyle), *Trapped in Paradise* (Folk), *Mrs. Parker and the Vicious Circle* (Isham). Due in Europe on Nov. 8 are *Exotica* (M. Danna) and *War of the Buttons* (Portman), to be released in the U.S. in 1995.

FILM MUSIC CONCERTS

Florida: Oct. 29, 30—Naples s.o.; *The Bride of Frankenstein* (Waxman).

Georgia: Oct. 17—Augusta s.o.; *North by Northwest*, *The Raiders* March. Oct. 30—*Bride of Frankenstein*, *Twilight Zone* TV theme (Constant).

Ohio: Oct. 29—Columbus s.o.; *Magnificent Seven*, *Sons of Katie Elder* (Bernstein), *Lonesome Dove* (Poledouris), *Giant* (Tiomkin), *Oklahoma Crude* (Mancini), *Big Country* (Moross), *Gunfight at the OK Corral* (Tiomkin). Oct. 30—Toledo s.o.; *Bride of Frankenstein*. Oct. 30—Land of Legend Phil., Columbus; *Addams Family*.

Illinois: Nov. 5—Jacksonville s.o.; *The Magnificent Seven* (Bernstein), *How the West Was Won* (Newman).

Indiana: Oct. 31—Butler Univ. s.o., In-

dianapolis; *Star Trek II* (Horner). Oct. 31—South Bend s.o.; *Addams Family* (Shaiman/Mizzy), *Psycho* (Herrmann).

Kansas: Oct. 29—Topeka s.o.; *Addams Family* (Shaiman/Mizzy).

Minnesota: Dec. 2, 3, 4—Gustavus Adolphus College; *1492* (Vangelis), *The Mission* (Morricone).

New York: Oct. 28—Hudson Valley Phil., Poughkeepsie; *Bride, Psycho*.

South Dakota: Oct. 29—Black Hills s.o., Rapid City; *Bride of Frankenstein* (Waxman), *King Kong* (Steiner), *The Addams Family*, *Vertigo* (Herrmann).

Tennessee: Oct. 29—Chattanooga s.o.; *Murder, She Wrote* (Addison), *Bride of Frankenstein* (Waxman).

Texas: Oct. 30—Dallas Chamber Orch.; *Psycho* (Herrmann).

Utah: Oct. 31—Salt Lake City s.o.; *Psycho*, *Young Sherlock Holmes* (Broughton), *Bride of Frankenstein*.

Hong Kong: Nov. 6—Hong Kong Phil. Or.; *Star Trek TV* (Courage).

Jerry Goldsmith will be with the Toledo, Ohio s.o. on March 11, 1995.

Elmer Bernstein will be in Seville, Spain for two lengthy concerts; one of his film music on Nov. 4, one of other composers' film music on Nov. 5.

Four Bruce Broughton concert works were played at Chicago's Orchestra Hall on Oct. 22, in a Chicago Symphony Orchestra "family series" concert.

Holland concerts: On Nov. 2 the Philip Glass Ensemble will play the original

music for Jean Cocteau's *La belle et la bête* (1940). • On Nov. 19 Carl Davis will conduct the Brabants Orch. for Chaplin's *The Gold Rush* (1925).

Three Georges Delerue concerts will take place in France: Nov. 12, Les Epesses, ph: 51 64 15 21; Nov. 15, Angers, 41 24 11 20; Nov. 17, Nantes, 40 71 05 70. Info courtesy *Soundtrack!*

If you are interested in a concert, contact the respective orchestra's box office. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. (Note: "s.o." stands for "symphony orchestra.")

• For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

UPCOMING MOVIES

DAVID ARNOLD: *Star Gate, Cut Throat Island, House Guest*.
 ELMER BERNSTEIN: *Canadian Bacon*.
 TERENCE BLANCHARD: *Clockers*.
 SIMON BOSWELL: *Hackers*.
 B. BROUGHTON: *Miracle on 34th St*.
 CARTER BURWELL: *The Tool Shed, Two Bits, Rob Roy*.
 JOHN CARPENTER: *In the Mouth of Madness* (Jim Lang, co-composer).
 STANLEY CLARKE: *Panther*.
 MICHAEL CONVERTINO: *Santa Clause, Amelia and the King of Plants*.
 STEWART COPELAND: *Silent Fish*.
 JOHN DEBNEY: *House Guest*.
 PATRICK DOYLE: *Exit to Eden, Mary Shelley's Frankenstein, Little Princess, A French Woman*.
 RANDY EDELMAN: *Pontiac Moon, Dragon Heart, Tall Tales*.
 DANNY ELFMAN: *To Die For*.
 GEORGE FENTON: untitled Nora Ephron film, *Mary Riley*.
 ROBERT FOLK: *Police Academy VII, Trapped in Paradise*.
 ELLIOT GOLDENTHAL: *Interview with a*

Vampire (Fenton's score was thrown out), *Cobb, Batman Forever*.
 JERRY GOLDSMITH: *Congo* (Howard had a scheduling conflict), *City Hall* (w/ Al Pacino), *Thief of Always* (Clive Barker animated film), *Judge Dredd, Babe, I.Q.*
 M. GOODMAN: *Indian in the Crib*.
 JAMES HOPNER: *The Pagemaster, Legends of the Fall, Balto, Apollo 13, Brave Heart* (dir. Mel Gibson).
 JAMES NEWTON HOWARD: *Outbreak, Paris Match, Junior, Just Cause*.
 MARK ISHAM: *Miami, Nell, Waterworld, Safe Passage, My Posse Don't Do Homework*.
 TREV. JONES: *Hideaway, Kiss of Death*.
 MICHAEL KAMEN: *Strange Days, Circle of Friends, Don Juan de Marco and the Centerfold* (w/ Marlon Brando), *Mr. Harrick's Opus, Demon Night* (Tales/Crypt movie), *Die Hard 3*.
 WOJCIECH KILAR: *Death and the Maiden* (d. Roman Polanski).
 MICHEL LEGRAND: *Pret a Porte*.
 MARK MANCINA: *Man to Man, Bad*

Boys.
 DENNIS MCCARTHY: *Star Trek: Gen...*
 JOEL MCNEELY: *Squanto, The Radioland Murders* (for G. Lucas).
 ALAN MENKEN: *Pocahontas, Hunchback/Notre Dame, Hercules* (anim.).
 M. MILLER: *Low Down Dirty Shame*.
 ENNIO MORRICONE: *Disclosure, Love Affair, Scarlet Letter*.
 IRA NEWBORN: *The Jerky Boys*.
 DAVID NEWMAN: *Boys on the Side*.
 THOMAS NEWMAN: *The War, Little Women, Unstrung Heroes*.
 MICH. NYMAN: *Roommates, Mesmer*.
 BASIL POLEDOURIS: *Dumbo Drop, Jungle Book* (Goldsmith had a scheduling conflict), *Free Willy 2, Under Siege 2*.
 RACHEL PORTMAN: *War of the But-tons, Road to Wellville, Feast of July, To Wong Foo, Pyromaniacs: A Love Story, Smoke, Loch Ness*.
 ZBIG. PREISNER: *The Perez Family*.
 J.A.C. REDFORD: *Heavyweights*.
 GRAEME REVELL: *SFW, Street Fighter, The Ties That Bind*.

RICHARD ROBBINS: *Jefferson in Paris* (Merchant/Ivory, aka Oscar time).
 JOHN SCOTT: *Walking Thunder* (western), *Yellow Dog*.
 ERIC SERRA: *The Professional*.
 MARC SHAIMAN: *Speechless, American President, Forget Paris*.
 DAVID SHIRE: *One-Night Stand*.
 ALAN SILVESTRI: *Richie Rich, Quick and the Dead, Father of the Bride 2*.
 MARK SNOW: *Katie*.
 DAVID SPEAR: *Pentathlon*.
 COLIN TOWNS: *The Puppet Masters*.
 MICHAEL WHALEN: *Men of War*.
 CHRISTOPHER YOUNG: *Judicial Consent, Murder in the First*.
 HANS ZIMMER: *Drop Zone, Beyond Rangoon, 9 Months, Crimson Tide*.
 Don Davis scored the opening episodes of *seaQuest* DSV's second season—huge orchestral scores that fans should check out. Alas, no album. • Basil Poledouris scored the new Michael Jackson "History" commercial, based on his *Hunt for Red October* score.

Originator of Correct Information Only: RICHARD KRAFT

QUESTIONS

Q: Does or did Varèse Sarabande ever publish a complete listing of its LP catalog? -MM

A: No. The best you can do is go back to all their periodical catalogs and try to compile a master list yourself, something a few collectors have attempted.

Q: What's the difference between a soundtrack collector having dinner at a restaurant and a canoe? -AJ

A: A canoe tips.

Q: Are tempos on original soundtracks faster than they'd be if they were recorded with just concert hall listening in mind? -AH

A: Sure seems so, huh? Many times when composers conduct their work apart from picture they use the opportunity to slow it down and make it more expressive; supposedly they speed it up in places as well, but the slowing down is more noticeable.

Q: Is there a rule that side 1 has to be better than side 2 on LPs? -AH

A: Yeah, unless you play side 2 first, in which case it's better. In some cases a composer may have lumped the best stuff in the beginning of the LP or CD—that way, when used as a demo, producers and directors who may not listen to much will hear the best music.

Q: Did Andre Previn give up film music? -MS

A: Yes; he hasn't scored anything since the '70s. He lives in New York and conducts; he wrote a book on his film music experiences. *No Minor Chords*.

Q: Thomas Newman got a "Themes by" credit on Corrina, Corrina while another guy got "Score by" credit. What gives? -AM

A: The other guy is Rick Cox, a session player who works with Newman a lot. He wrote the score based on Newman's themes when Tom got too busy.

Q: Has John Williams had any scores rejected? -JM

A: None that I know of.

Q: On the Close Encounters CD, why is the "Resolution and End Title" presented in an altered form from the more beautiful film version? -MS

A: Here are two guesses, one of which is probably right: 1) The final film version had not yet been recorded when the album was done. 2) It was an alternate take which Williams decided to use on the album.

Q: What is the reason for the inclusion of disco renditions of film themes (i.e. "The Search for Spock," "Theme from CE3K," that thing on the Coma album) on their respective soundtrack albums? -MS

A: To try and make the album more commercially viable, of course. Nowadays they don't even bother to do a rock version of the theme, they just hire a rock group to do a totally separate song for the end credits.

Q: On many of the films that Maurice Jarre has scored, the credit "Assistant to Mr. Jarre" appears. What exactly does this "assistant" do? -MS

A: Orchestrate or program synths, usually.

Q: For Bill Conti's The Right Stuff and North and South, why not just release the original soundtracks rather than re-record them for an album? -MS

A: It was actually cheaper to re-record the scores than pay the union re-use fees for the original recordings.

Q: Did John Williams write the cabaret music for Schindler's List? -ML

A: I had Dave Hirsch ask Ken Wannberg, Williams' music editor, what those tunes were. Evidently they are existing pieces; I don't have composer names, but I do have titles and names of the arrangers: "Gloomy Sunday" arranged by Williams; "For One Head" arranged by Angela Morley; "Dancing Girls," don't know; "Jealousy" arranged by Morley; "Gloomy Sunday" arranged by John Neufeld (Williams' orchestrator); "Diene augen sind deine" arranged by Morley; "In Einem Kellern Cafe in Hemels" arranged by Morley.

Q: I recently bought Escape from Television by Jan Hammer, a CD from Miami Vice. Has Hammer written anything else, and has any of it been released? -RM

A: He's done a handful of low-visibility features and such TV movies as *Knight Rider 2000*. There were several CDs released of his popular *Miami Vice* music.

Q: Looking at the 1990 Dutch guide Soundtracks on CD, I noticed several CDs listed under Silva Screen: Sand Pebbles, Our Man Flint/In Like Flint and Patton. Can you tell me what these are all about? -DM

A: They don't exist. Silva Screen licensed these scores from Polygram and reissued them on LP and cassette; unfortunately they were prevented from doing CDs for some stupid legal reason. At the time, however, catalog numbers were assigned, and I assume the phantom discs were accidentally listed in that book.

Q: Who wrote the distinctive (read: classic) ReVue/Universal TV logo used approximately 1959-75? -GM

A: Stanley Wilson (music director at Universal) and Juan Esquivel (a producer of mood music albums for RCA who did some work for Universal).

Q: Could I have some biographical and career data about David A. Stewart? Was The Ref his first score? Will it be his only score? What kind of musical background and training does he have? -OC

A: I don't know. He was in the band The Eurythmics and co-composed *Roof Tops* (1989) with Michael Kamen. He's currently working on Paul Verhoeven's next film, *Show Girls*.

Q: Has De Wolf's spectacular orchestral score for Monty Python and the Holy Grail been released? The only soundtrack I ever saw was an Arista LP of Python comedy routines. -OC

A: And that's the only soundtrack there is.

Q: How long has Trevor Jones been around? How did he get into the film scoring business? -OC

A: He's been scoring films since 1980. He was born in South Africa and went to film school in England; he

Compiled, Somehow, by LUKAS KENDALL

did some small films there which led to his composing the score for *Excalibur* (1981) which was intermixed with classical music. That led to *The Dark Crystal* (1982) which led to other projects, blah blah blah.

Q: Is Klaus Doldinger still around? Was Das Boot (1981) ever released on CD? -OC

A: He's still around, scoring various German productions. (He's like, German.) *Das Boot* is on LP only.

Q: In terms of rarity and collectibility, how valuable is the Sony CD release of the original Project 3 Planet of the Apes album? -OC

A: Being of poor sound and shorter than the Intrada re-issue, it doesn't seem to be worth much on the collectors' market. (Not to single out this question, but I generally don't like it when people write in describing some item they have and asking what it's worth. How am I supposed to know? It's not worth anything to me.)

One more question, *Jeopardy*-style:

A: The process by which the original music source is enhanced and digitally equalized to be prepared for CD manufacturing.

Q: What is mastering? -OC

Does It Exist?: *Charade* (Mancini, 1964), RCA CD. *Sweet Smell of Success* (Bernstein, 1957), Decca LP. *The Family* (Morricone, 1970), SLC CD.

Corrections/Updates: About Vangelis' recent projects, Stéphane Michaud tells me about a troubled movie he scored, *Francesco*. It's about the life of St. Francis of Assisi starring Mickey Rourke, an Italian production recently released for the first time in the U.S. on video. • Michael Lande in San Francisco has a quick note to Recordman: "In issue #45, you discuss methods of removing price tags and other stickers from album covers. An excellent method that I've used for years is to place a few drops of lighter fluid onto the sticker, wait a few seconds and then carefully peel off the sticker (repeat if necessary). The lighter fluid dissolves the glue and evaporates before it can stain the cover. • Regarding the rejected Alexandre Tansman score to 1944's *Since You Went Away* (asked about in #45), it does exist—in complete form with scores and parts. It's held with other Selznick materials at the University of Texas at Austin. • More next issue!

Questioners This Month:

OC: Owen Cunningham, Ellington, CT
 AH: Art Haupt, Arlington, VA
 AJ: Anonymous Jokerster (I didn't write this)
 ML: Michael Lande, San Francisco, CA
 AM: Alex Mangual, Jersey City, NJ
 DM: Dennis Michos, Genoa, Italy
 GM: Guy McKone, Stratford, Ontario, Canada
 JM: Jennifer Markham, Los Angeles, CA
 MM: Mike Murray, Manlius, NY
 RM: Rob Marsh, Ft. Still, OK
 MS: Mark G. So, Syracuse, NY
 Send your questions in today! (See address, p. 2.)

Barcelona	Mark Suozzo	Milan	Only You	Rachel Portman	Columbia
Blue Sky	Jack Nitzsche		Princess Caraboo	Richard Hartley	Varèse Sarabande
Clear and Present Danger	James Horner	Milan	Priscilla: Queen of the Desert	Guy Gross	Mother/Island
Corrina, Corrina	T. Newman (themes), Rick Cox (score)	RCA	Quiz Show	Mark Isham	Hollywood
Ed Wood	Howard Shore	Hollywood	The River Wild	Jerry Goldsmith	RCA
Jason's Lyric	Afrika and Matt Noble	Mercury	The Scout	Bill Conti	
The Mask	Randy Edelman	Chaos/Columbia (2 albums)	Second Best	Simon Boswell	
Milk Money	Michael Convertino		The Shawshank Redemption	Thomas Newman	Epic Soundtrax
Natural Born Killers	that Nine Inch Nails guy	Nothing/Interscope	Sleep with Me	David Lawrence	
The New Age	Mark Mothersbaugh	Milan	Terminal Velocity	Joel McNeely	Varèse Sarabande
The Next Karate Kid	Bill Conti		Timecop	Mark Isham	Varèse Sarabande

READER ADS

FEE INFO: Name/address (as well as optional phone/fax number or E-mail address) goes first and is free. Subsequent text is \$1.50 per line, maximum 50 characters per line. (A character is any letter, number, punctuation, symbol or space, for you Sally Struthers-certified rocket scientists.) U.S. funds only, checks payable to Lukas Kendall; payment must accompany ad, send to Box 1554, Amherst College, Amherst MA 01002-5000. No nerdy collector phrases like "desperately seeking" and "serious offers only." Display ads for rest of the magazine are \$200 back cover, \$150 full page, \$80 half page, \$50 quarter page. Suffer.

WANTED

Stefan Jania (Bruchheck 19, D-53937 Schleiden-Olef, Germany) is looking for the promo CD *Music by Richard Bellis: Volume 1*.

Jordan Jurtschak (Scheurenstrasse 59, 40215 Dueseldorf, Germany) wants to exchange photocopies of film music literature (books, mags; old, new); needs film/discographies, Bernstein's notebook, SPFM *Cue Sheets*. Material available in return, will send bibliography. Also wants to contact fans of Schiffrin, Kilar.

George C. Konder (109 Rider Ave, Syracuse NY 13207-1111) is looking for "Before the Parade Passes By/Love Is Only Love" (Columbia 4-4507), a 45 rpm promo for *Hello, Dolly!* (Barbra Streisand, 1969). Cassette dub gladly accepted.

Clive Mansbridge (3040 Wister Circle, Valrico FL 33594) has many thanks to the anonymous donor for L'édition spéciale and the other tracks. Are they all Cabrel? Could you advise the album details and yes, I would like the translation. [Weird ad, huh folks? -LK]

Mike O'Loughlin (13137 Burdette Circle, Omaha NE 68164-3929) is looking for a million Jerry Goldsmith CDs: *A Patch of Blue*, *The Blue Max*, *Boys from Brazil*, *Soundtracks of Jerry Goldsmith* (England), *SPFM Tribute CD*, *Explorers*, *Gremlins*, *In Harm's Way*, *Jerry's Recall*, *Link*, *Love Field*, *Masada*, *Psycho II*, *Raggedy Man*, *Runaway*; and on LP: *Dick Powell Presents*, *Freud*, *The Lonely Guy*, *Sebastian*. Also wants CD of *Rescuers: Down Under* (Broughton).

Dan Ward (18010 230th Ave NE, Woodinville WA 98072; ph: 206-788-9759) is looking for CDs of *Krull* (79 min. edition), *Cocoon*, *Cherry 2000*. Also looking for LP of *Battle Beyond the Stars*. Wishes to correspond with other collectors of Goldsmith and Horner.

Tom Weber (S90 W13322 Boxhorn Dr, Muskego WI 53150) is looking for *Tot Soldiers* (Folk) on CD.

FOR SALE/TRADE

E. Burns (393 W 49th, 7P, New York NY 10019-7907; ph: 212-582-6628) has for sale, \$5 each: *In the Line of Fire*, *Mrs. Doubtfire*, *Forrest Gump* (score), *Star*. For \$3 each: Mancini's *Monster Hits*, *Motion Picture Classics Vol. 1* (Arthur Fiedler).

D. Flandro (6885 S Redwood, W Jordan UT 84084) has CDs for trade: *Twilight Zone Vol. 1 & 2* (Varèse).

Mark Knauer (941 Jefferson St, Upland CA 91784-1244; ph: 909-982-9870) has for sale/trade these CDs: *Surrender* (\$7), *Player* (\$8 sealed), *Mr. Destiny* (\$8 sealed), *Ricochet* (\$5), *Ghost* (\$5), *MacArthur* (\$7), *Gremlins 2* (\$5), *Crash and Burn* (\$5 sealed), *City of Joy* (\$6), *Moderns* (\$6), *Grey Fox* (\$5 sealed), *Let Him Have It* (\$8), *Big Country* (Silva, \$7 sealed), *Regarding Henry* (\$7), *Charade* (\$8), *Lethal Weapon 2* (\$6), *Fisher King* (\$5), *Bugsy* (\$6), *Home Alone 2* (score, \$5), *Citizen Kane* (\$8 sealed), *In the Line of Fire* (\$6), *Moviola* (\$6). Serious offers only on following: *Hot Shots!* (Levy), *Casualties of War* (Morricone, sealed), *Blade Runner* (Vangelis, sealed), *House I & II* (Manfredini, sealed), *Fog* (Carpenter), *Dust Devil* (Boswell, sealed, Varèse).

Eric Neill (18341 Piper Place, Yorba Linda CA

92686; fax: 714-779-8081) has CDs for sale: *King of the Wind* (Scott, 2 copies, sealed), *The Big Country* (Moross, Silva, sealed), *Stanley and Iris* (Williams), *Classic Hollywood II* (Herrmann, Shire, Gold), *Good, Bad & Ugly* (Morricone, EMI), *Shipwrecked* (Doyle), *Jerry Fielding 2* (sealed), *Winter People* (Scott), *Robe* (Newman, Fox), *Giant* (Tiomkin, Capitol), *Superman* (Williams, U.S.), *Pirates* (Sarde), *Hearts and Souls* (Shaiman, sealed), *Anne* (of Green Gables, Hardy, U.S.), *El pueblo del sol* (Holdridge, 2 copies, sealed), *Dirty Dozen/Hannibal Brooks* (De Vol/Lai), *Seven Samurai/Roshomon* (Hayazaka), *Rainbow* (Davis), *Man Trouble* (Delerue), *North by Northwest* (Herrmann, Varèse), *The Collector* (Jarre), *Tom and Jerry* (Mancini), *Curly Sue* (Delerue), *Coma* (Goldsmith, 2 copies), *Double Life* (Rózsa, sealed), *Lonesome Dove* (Poledouris), *Rocketeer* (Horner), *Cousteau: First 75 Years* (Scott), *Digital Space* (various, Varèse), *Best Years of Our Lives* (Friedhofer), *Miklós Rózsa: Hollywood Spectacular*, *Shogun Mayeda* (Scott, sealed), *William the Conqueror* (Scott), *Lionheart* (Scott), *The Deceivers* (Scott), *Proud Rebel* (Moross), *Old Gringo* (Holdridge), *Logan's Run* (Goldsmith, 2 copies), *Return to Oz* (Shire), *Parc Oceanique Cousteau* (Scott), *Star Trek Vol. 2* (Label X), *Hand That Rocks Cradle* (Revell), *Dune* (Toto, sealed), *Ruby* (Scott), *Il conformista* (The Conformist, Delerue, sealed Japanese), *Is Paris Burning?* (Jarre, Japanese and French, both sealed), *Legend* (Goldsmith, 2 long versions).

Scott Thompson (PO Box 57, Henagar AL 35978) is auctioning/selling 750+ LPs, 45s, CDs; has auction of very rare domestic and foreign LPs, and first come, first serve sale section. Write for free 16 page list.

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) is doing a CD raffle. First entry \$4, repeat entry \$1, enter as often as you like for chance to win all the CDs listed in the June/July FSM (minus *Always*) plus these: *Arachnophobia*, *The 'Bubs*, *Glory*, *Aliens*, *The Abyss*, *Robin Hood: Prince of Thieves*, *The Blue Max*, *Eddie and the Cruisers*, *Kitaro: Ten Years* (2 CDs), *Secret of Nimb*, *Lighthorsemen*, *Critters*, *Jaws 2*, *Nichelle Nichols: Out of This World*, *Star Trek Vol. 1* (GNPD-8006), *Land Before Time*, *Legendary Italian Westerns Vol. 2*, *American Tail 2*—41 CDs in all. Entries must be received by December 1st, winner to be announced in December issue of FSM.

BOTH FOR SALE/TRADE & WANTED

Owen T. Cunningham (3 South Rd, Ellington CT 06029) is looking for feedback to determine whether or not it would be worth it to start up a film music BBS. Readers are invited to send suggestions, advice, startup capital (!). CD for sale: *2010* (David Shire).

David Friede (1279 Folkstone Dr, Pittsford PA 15243; ph: 412-429-9642) has CDs for trade: *SPFM Goldsmith Tribute CD*, *SpaceCamp* (Williams), *Blade Runner* (bootleg), *Jerry's Recall* (Goldsmith, 2 CDs), *Suspect* (Kamen), *Batteries Not Included* (Horner), CDs wanted: *Cherry 2000* (Poledouris), *Lady Beware* (Safan), *Ron Goodwin Collection* (2 CDs), *Blood In, Blood Out* (Conti), *Hoosiers* (Goldsmith, Japan), and on Japanese Victor: *Cincinnati Kid* (Schiffrin), *Ryan's Daughter* and *Grand Prix* (Jarre).

Perry M. Glorioso (c/o Landmark Theatres, 2222 S Barrington Ave, Los Angeles CA 90064) has used CDs for sale: *Link* (Goldsmith, \$20), *Polytergeist II* (Goldsmith, limited edition 53 min., \$20), *Meridian* (Donaggio, \$5), *Theme from Jurassic Park* (promo CD single, 3:27, with custom inlay cards, 2 copies, \$5 ea.). LP for sale: *Willow* (Horner, sealed cut-out, \$10). Wanted on LP: Derek Jarman's *Caravaggio* (Simon Turner, composer, d Records, ACME 6).

Guy Gordon (320 Washington Blvd, Hoffman Estates IL 60194; E-mail: gerbil@interaccess.com; ph: 708-882-1678) has CDs for trade/sale: *Link* (Goldsmith), *Willow* (Horner), *Under the Volcano* and *Dragonslayer* (North), *You're a Good Man, Charlie Brown* (Gesner), *Rambling Rose* (Bernstein, more than one copy). Looking for CDs of *Cocoon*, *Cherry*

2000, *SPFM Goldsmith Tribute CD*.

David Lopes (35 Fifth Ave Rm 1018, New York NY 10003; ph: 212-529-3348) is looking for *Cocoon* (Horner) on CD. Will purchase, or for trade: CDs of *Red Sonja/Bloodline* (Morricone, limited 1000 copy edition), *Batteries Not Included* and *Dad* (Horner).

Kevin McDonald (321 Deerfield Way, Geneva IL 60134; E-mail: kmc@interaccess.com; ph: 708-262-8022) wants on CD: *Batteries Not Included*, *Krull* (79 min.), *Cherry 2000*, *Jerry's Recall* (2 CD set), *Class Action*, *Cocoon*, *Vibes*, *Witches of Eastwick*, *Body Heat*. CDs for sale: For \$4 ea.: *Death Becomes Her*, *Flash Gordon*, *Hudsucker Proxy*, *Jennifer 8*, *Wild Palms*. For \$5 ea.: *Army of Darkness*, *Henry V*, *House of the Spirits*, *Man in the Moon*, *Omen*, *Year of Living Dangerously*. For \$6: *Chronos*, North's *2001*.

Mike McMahan (2106 N Hathaway, Santa Ana CA 92701; ph: 714-836-0165) has for trade a CD of *Hocus Pocus* (Debney, promo). Wanted: *Krull* (79 min.).

Bruce E. Moore (PO Box 991188, Louisville KY 40269-1188) has CDs for sale for \$12 each, except where noted, postage included: *Angels in the Outfield* (Edelman), *House of Spirits* (Zimmer), *Wolf* (Morricone), *Handful of Dust* (Fenton), *Black Beauty* (Elfm), *Terminator* (DZS-058, songs and Fiedel score), *Love at Large* (notched, Isham), *Apollo* (B. Eno), *Evil Dead 2* (Lo Duca, \$15), *Three Musketeers* (Kamen), *Tales from the Crypt* (various), *Nuts* (Streisand, \$6), *Return of the Jedi* (RSO), *Empire Strikes Back* (RSO), *City of Joy* (Morricone), *Space Age* (Chattaway, \$6), *2001* (North), *Mysterious Island* (Herrmann, \$17), *Shadowlands* (Fenton). Wanted on CD: *Film Music of Joe Harnell* (2 CDs), *Best of Stephen King*, *Come See Paradise* (Edelman), *Arachnophobia* (no dialogue).

Chris Reese (1436 W 257th St #302, Harbor City CA 90710; ph: 310-325-3872) is looking for these CDs: *The Chase* (Barry), *Body Heat* (Barry), *Octopussy* (Barry), *The Reivers* (Williams), *Knights of the Round Table* (Rózsa), *Krull* (Horner, 79 min.), *King Kong Lives* (Scott), *Tokyo Blackout* (Jarre), *Witches of Eastwick* (Williams), *Cherry 2000* (Poledouris). Will pay top dollar. CDs for trade only: *Dragonslayer* (North), *Seventh Voyage of Sinbad* (Herrmann), *Lionheart Vol. 1 & 2* (Goldsmith, German reissues).

Daniel Schweiger (2148 Beachwood Terrace, Los Angeles CA 90068; ph: 213-461-7446) has for trade only CDs of *Ladyhawke* (bootleg) and *The Living Daylights*. Wanted: *Boys from Brazil*, *Last Embrace/Eye of the Needle*, *Name of the Rose*.

Sandy Smith (Box 813, Conway NH 03818; ph: 603-447-2110) has CDs for sale (some are sealed and/or marked/stamped/promo). For \$3 each: *American Me*, *Beverly Hills Cop III*, *Blue Chips*, *Freddy's Dead: Final Nightmare*, *Jimmy Hollywood*, *Leap of Faith*, *Nuns on the Run*, *Point Break*, *Switch*. For \$5 ea.: *Bugsy*, *City of Joy*, *Chippy* (o.c.), *Consenting Adults*, *Glengarry Glen Ross*, *Hero*, *If Looks Could Kill*, *The Inkwell*, *JFK*, *Jennifer 8*, *Julia* and *Julia*, *Lily Was Here*, *My Life*, *Rude Awakening*, *Serial Mom*, *Shining Through*, *Sister Act 2*, *Thousand Pieces of Gold*, *Three Musketeers* (Kamen), *Used People*. For \$8 ea.: *Back to the Future III*, *Classic Film Scores for Bette Davis*, *Rio Conchos*, *Robin Hood: Prince of Thieves*, *Star Trek VI*, *Viva Las Vegas/Roustabout* (Elvis). CDs for trade only: *Mystic Warrior* (sealed), *Quo Vadis* (sealed), *Rambling Rose*. LPs for trade only (new, sealed, original, perfect covers): *Valley Girl* (Roadshow), *Valley Girl* (Avatar), *Body Heat*, *Chinese Adventures in China* (Poo), *Sophia Loren in Rome* (stereo), *Dark Shadows* (TV). Also mint LP of *Jamboree*. Wanted on CD: *Cherry 2000*, *Vibes*, *Raggedy Man*, *The Reivers*, *Boys from Brazil*, *The Wild Geese*, *Fedora/Crisis*, *Red Sonja/Bloodline*, *Obsession*.

Roelof Venter (PO Box 1019, Garsfontein Ext 6, 0042, Republic of South Africa) has for trade CDs of *Octopussy* (Barry) and *Come See the Paradise* (Edelman). Wanted on CD: *Cherry 2000*, *Raggedy Man*, *Logan's Run*, *Boys from Brazil*, *Goldsmith SPFMCD*.

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000

...More random thoughts: Why do great scores come from mediocre movies? For instance, *Flowers in the Attic* (Christopher Young), *Spies Like Us* (Elmer Bernstein) and *Mom and Dad Save the World* (Jerry Goldsmith). The longer the score, the more redundant it becomes. Two good examples: *Supergirl* (Jerry Goldsmith) and *Krull* (James Horner). That is the biggest problem with the CD format, too much music. Who chooses what scores to release and which ones to leave in the vaults? MCA for instance releases *Thoroughly Modern Millie* (yawn), and leaves Dave Grusin's dynamic music to *Winning* unreleased. (GRP should get on the bandwagon and digitally remaster that fine album.) There should be a federal law to abolish the habit of releasing suites instead of the original albums, they only wet your appetite for the real thing. (Examples: *Heavy Metal* by Elmer Bernstein and *Cool Hand Luke* by Lalo Schiffrin.) More complaints forthcoming.

John Tindall
3430 SW 25 Terr
Miami FL 33133

We'll be here. Kids—by mailing in your random thoughts like this for publication, your idle ramblings will suddenly become the word of truth. Try it.

...This is an open letter to James Horner.

Mr. Horner, I just came home from seeing *Clear and Present Danger*. The repeated use of passages from Khachaturian's *Gayane Ballet Suite* in your scores is becoming a distraction. You've placed it in *Aliens*, *Patriot Games*, a couple of other ones I haven't heard according to some reviews [*Project X* -LK], and now this. Other people in the theater were joking, "There's that music again! I knew it!" Is that the reaction you want? It is instantly recognizable and always reminds me of 2001: A *Space Odyssey* where I first heard it. I just feel that someone who can write scores as beautiful and effective as *The Rocketeer* could easily be conjuring up something original. Enough already!

Mike Berman
235 W 22 St Apt 2U
New York NY 10011

...Reading Edward Rose's letter in FSM #46/47 was like a slap in the face. To the ardent fan, that such ignorance and contempt could be stated so casually is distressing; that it could be propagated, even more so. The specifics of Rose's arguments against Morricone are sufficiently ridiculous as to be laughable, and specific retorts would merely dignify them. Morricone is amazingly eclectic and prolific. His 350-odd scores in 30 years tower over all other European composers, and the view that his work fails to stand up to "modern day maestros" like Goldsmith and Williams is not an informed and impartial opinion, but can instead be traced to the scarcity of many Morricone masterpieces here in the States. Rose's comments about the "cheap and crude" filmmaking in Italy displays an ethnocentrism both ridiculous and disturbing. Does the culturally superior Mr. Rose think good music is exclusively American? Listen to "Jill's America" from *Once Upon a Time in the West*, which attains a breathtaking grandeur—using significantly more than 20 musicians! (This from a "serio-comic

western" from 1968.) Obviously some will fail to find Ennio to their tastes—just read the last couple issues of FSM to see that not everyone chooses to do so—but why this need of some collectors to belittle those composers even just slightly removed from the mainstream of FSM's principal readership? Just because you are uninformed about a topic, do not presume to think there is nothing to know. This holds truer for Ennio Morricone than for anyone else.

Dan R. Harms
44 Raven Road
St. Paul MN 55127

Besides being an argument of the most fun kind—subjective tastes—this illustrates the different film music "factions" out there. It's startling how many fans like only a certain composer, style or genre, and won't touch anything else.

...I am writing to voice my objection to incorrect information about the Fifth Continent CD labels which appears on pages 3 and 7 of the June/July issue of FSM. In the past I have asked you to verify any information about my labels before you put it in print, a fact which you have once again ignored.

On page 3 you state, and I quote, that "U.S. distribution has been shaky...." This is an unmitigated lie, one which I will advise Koch International of. Their distribution of our product has been excellent in all respects.

On page 7 you, likewise, make an incorrect statement, to wit, "...albums like... which blink periodically in and out-of-print." Again, a lie. Our albums occasionally are "out-of-stock," due to insufficient retailer "back orders"; they are never out-of-print. There is a considerable difference there. We have deleted only four titles to date: *Hemingway's Adventures*, *Band of Angels*, *The Last Starfighter* and *Warning Sign*. All other titles in our catalog are active, which means that those which are currently out-of-stock will eventually be repressed as demand warrants.

John Steven Lasher
Fifth Continent Music Classics
3/1 Park Street
Clovelly NSW 2031
Australia

I already sent a caustic response to this directly to Mr. Lasher, so I don't have to write one here.

...A few pieces of information and esoterica for you:

First of all, I'd like to comment on Dave Schecter's review of Intrada's Salter disc, *Creature from the Black Lagoon*. The *Hiller* selections are by far the best sounding cuts on the disc; the *Creature* and *Shrinking Man* cuts on the other hand sound only marginally better than the old LPs. They are still hampered by a cramped sound with exaggerated mid-range. I am not criticizing this, or knocking anyone involved in this project. I'm sure the tracks were cleaned up as much as possible, and I'm happy to have them. I just think Mr. Schecter's praise of the sound quality was a little too enthusiastic. Buyers should not expect a Fox Classic Film Score sound here.

Another point: While the newly added *Shrinking Man* end cast music is indeed from that film, the end title music is actually from *This Island Earth*.

Next topic: John Steven Lasher's latest releases: *The Night Digger* and *The Daniele Amfitheatrof Project*. *The Night Digger* is a dream come true: well sequenced and edited, gorgeous sound. Even as one of this country's biggest

Herrmann fans, I must admit that I never really heard the complexity and sincerity of this score until hearing this CD. It is most assuredly one of Herrmann's masterworks. Mr. Lasher is to be thanked. However, I was a little confused by his comment in the liner notes, "All that now awaits is a proper biography which will do this great musician justice." Either Mr. L is so far out of the loop out there in Kangaroo-land that he hasn't heard of Steven Smith's excellent *A Heart at Fire's Center*, or he is pointedly ignoring it for some reason. Either way, it's a blotch of unprofessionalism on an otherwise brilliant CD project.

As for *The Daniele Amfitheatrof Project*, it presents the rather impressive score for the relatively obscure *Beginning of the End*. However, the original mono sound has been reprocessed into the worst phony stereo I've ever heard. It's hollow, bass-heavy, and sounds out-of-phase. It actually gives me a headache listening to it! A very regrettable decision on Mr. Lasher's part. If you own an equalizer, a slightly improved sound can be obtained through extreme re-equalization of the two channels.

Trailer notes: Miklós Rózsa composed an original score for the trailer to *King Solomon's Mines* (1950) as a favor to the film's producer. Only African tribal music appears in the film. Max Steiner wrote a non-stop two minute score for the *House of Wax* trailer (1953); the film itself was scored by David Buttolph.

One last thing... ease up on the Silva compilations. Your comments have been a bit severe. I found the Hitchcock collection and the more recent Barry and Steiner discs quite laudable, all containing very credible performances and some welcome new material.

As always, looking forward to the next FSM.

Jim Doherty
5201 W Cullom
Chicago IL 60641

I trust Jim got his letter approved by John Steven Lasher before sending it in.

...The Loneliness of the Long Distance Film Music Fan Part 8369: There I was, having a chat with my sister about what we'd seen at the multiplex (yes, they've got those in England too), and talk got around to *Bad Girls*. It turned out she liked the film a lot more than I did, at which point she proved why she'll never be a subscriber to FSM by asking, "So why'd you buy the soundtrack, then?"

Jerry Goldsmith devotees may feel this defines the term "rhetorical (or just plain stupid) question," but for the benefit of those who haven't heard it, the Pony-tailed One's score ties with Drew Barrymore as the best thing about that pretty dull film: that's why I bought it. But when I'd gotten over the urge to give my sister a good shake or 17, that question got me thinking—why do people assume you have to like a film in order to like its music? I mean, try going up to someone who isn't into film music (not too hard, really) and saying, "I hated such-and-such film, but I loved the music." Chances are they won't have a clue what you're on about unless it had someone like Bryan Adams or Whitney Houston or whoever over the credits (and if you decide to show off and use the word "score," they'll be more lost than the fifth member of a string quartet).

This attitude overlooks the biggest part of a composer's job—to help a movie. (Profound or what?) Whatever indications the composer may get, unless the director's a real-life Max Bialystock (see

The Producers) the one order he, she, or in some cases they will never get is to make the movie worse; admittedly they do that sometimes, but not on purpose—at least, I hope not. Poor movies need fine scores as much as if not more than good ones. If it's a decent movie, then a good score's part of the whole (this doesn't mean I'm undervaluing what John Williams did on *Schindler's List*—his score stood out, but so did the whole film). If the movie's bad, the music might be all that gets you through it—Basil Poledouris with *Wind*, John Scott with *King Kong Lives*, Alan Silvestri with *Mac and Me*, Robert Folk with *Rock-a-Doodle*, Jerry Goldsmith with *Medicine Man*, etc. We all know what that's like, but are we going to turn down a chance to get scores we like just because we hated the movies they were from? We'd be a lot worse off if we did.

So if you don't mind, I'll hang on to my copies of *On Deadly Ground*, *Come See the Paradise* (less than 15 minutes of mainly short Randy Edelman cues, sequenced all over the place, and it still works better than the movie), *Conan the Barbarian*, *Dick Tracy* (Elfman, not the song album), *Dying Young*, *Predator 2*, *The Rocketeer* and *Dennis the Menace* (hello, Andy Dursin... did we listen to the same album?). Next week, *The Loneliness of the Long Distance Film Music Fan Part 8370: "Limited Editions: Do Soundtrack Labels Really Sell So Many Copies That They Can Afford to Put Them Out?"*

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Good points, but since film music is written to support visuals, it's in a way incomplete on its own. If I don't have a strong fondness or memory of the film, I find it harder to enjoy the album. And if I do enjoy the album on its own, I like it that much more after I've seen the film. This brings up a good topic, though: can you name scores you've loved but have been ruined by seeing the films? (Shaft doesn't count.) Send in your thoughts.

...Just a few random questions:

- 1) How many soundtrack collectors are there worldwide? In light of Intrada's newly recorded *Islands in the Stream* and *Rio Conchos*, and the growing list of Silva Screen compilations, are there enough customers on a global scale to support new (or original, if they exist) recordings of unused scores like Goldsmith's *Alien Nation* and *Public Eye*? Presuming, of course, the composer has, or can acquire, the necessary rights—Alex North's 2001 and Herrmann's *Torn Curtain* come to mind as examples.
- 2) Is there enough financial support to commission something new and non-movie generated? I've always been curious to see what some film composers would do without pictures to bounce off; whether they would maintain their distinctive styles or conform to forgetful formality. (John Williams' *Concerto for Violin and Orchestra*, on Varese, is a nondescript piece, full of technical flash but no emotion or personality.)
- 3) Can unused scores be "recycled" into other forms and formats—as in *Alien Nation* being reborn into a "Spaceman Symphony," or something similarly ludicrous? Rózsa, North, Waxman and Korngold all reused movie music for "serious" concert works.

I know it all boils down to money, time and interest, but maybe someone at Varese or Intrada or Silva has already looked into this avenue for unearthing

and/or producing new material. Since my primary focus is on old, unused material, I wonder if the financial/licensing issue might not be easier to negotiate now, since the films' grandiose bubbles of anticipation have been burst. Some of these movies were outright dogs, and the Goldsmith score is the sole remaining carrot that may generate any revenues, however paltry compared to \$30 million budgets. No, there won't be millions of impulse sales to rabid fans of *The Public Eye* rushing from the mallplex to Sam Goody's, but were there ever—or was that just the producers' wet-dream disguised as a contract clause?

Is Jerry even interested in his fans? He keeps producing new CDs and conducting live concerts, so I would presume a degree of personal involvement. It would be nice to hear those unreleased scores now, rather than posthumously. After all, he's still alive and working, and would seem the logical person to oversee such projects. Otherwise I guess we'll have to wait for the eventual bootlegs, or the Bulgarian Symphonia recreation from Japanese Label Q—it's not a matter of *if*, but *when*.

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This was intended for the Questions column, but since it is more a statement disguised as a question, I am printing it as such. Some points: 1) Alien Nation is not 2001, and Jerry Goldsmith's Alien Nation is not Alex North's 2001. It's a downbeat, electronic score, and Goldsmith reused the theme for The Russia House. I am constantly amazed how people have to have every last piece of crap a composer has written. Of all the great unreleased Goldsmith scores, people want... The Public Eye? Get over it; I'm sure Jerry has. 2) With unused scores, the publishing usually reverts to the composer after some time, but the master tape rights remain with the studio. And no, there aren't enough collectors to make it viable to release unused scores like the above. In general with film music, assume that if a project was viable, it would be done. 3) Many of today's top composers—like Goldsmith—are busy writing film scores. They have little time for concert works—although Goldsmith has written a few in the past and Williams just wrote one—and even less time to "revisit" rejected scores. (However, Chris Young did rework his unused electronic music to Invaders from Mars into a non-film piece.) 4) Goldsmith is mainly interested in albums of his new work. Labels issuing his older scores usually ignore his creative wishes and—more importantly—don't pay royalties. Wouldn't that piss you off?

...It was interesting reading the June/July '94 Mail Bag and the letter from the Tsunami people. I am as happy as anyone to finally get some old soundtracks on CD, but why does the quality have to suck so bad? I have been recording at home for 30 years and could have made far superior CDs of *Sons of Katie Elder* and *The Sand Pebbles* if someone had given me a reel to reel tape of same... or were they? A noticeable heartbeat for six bumps on cut 8 of *Katie Elder* and all the high-frequency brush percussion wiped off of "And We Were Lovers" suggest lesser sources—I guess these are results of eliminating the pops and clicks too. What process have "they" been running these "masters" through? And when someone asks if the CD is a good recording, the inevitable answer is "it is reported to be." Reported by whom? I guess the bottom line is, get a mini-CD

recorder and make your own. At least that way you won't lose all the wonderful tonal quality and ambience of the LP.

Which brings me to my next point: Why rate the CD if you haven't heard the original (at least more than ten times)? I wonder how *The Star Wars Trilogy* or *Cocoon* if re-recorded by James Sedares would be rated in a "Score" review. Let's get real. If I don't sound pleased that Tsunami is putting out these great scores, then I've been misunderstood. I just wish the information and ratings about them and other "re-dos" would be more accurate. I guess not all reissues can be great as *The Wind and the Lion* or *The Elephant Man*.

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...So what if *The Shadow* is not top drawer Goldsmith! I am annoyed at the frequent Goldsmith bashing in FSM. He has composed in his 100+ TV and movie scores a body of work unsurpassed in its brilliance; that there are some lesser scores in the bunch does not detract from the fact that he is a proven master. It is sad when listeners decry the merits of Goldsmith's *Legend* and praise the likes of Howard's *Wyatt Earp* and hand Oscar to John Williams for *Schindler's List*. Goldsmith does not write a *Patton* or *Under Fire* every time, but his lesser efforts still surpass anyone else's best.

Therefore, in answer to your query, I regard Jerry Goldsmith as the single greatest film composer of all time. A toughie: runner-ups: Alex North, Bernard Herrmann, Miklós Rózsa and perhaps Elmer Bernstein. (Can I also include Sergei Prokofiev and William Walton?)

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...A brief anecdote that I thought you might get a kick out of: So I'm at the March SPFM conference (L.A., Glendale Red Lion Inn) at the Friday night banquet, mouth agape at the raw number of film music luminaries (i.e. childhood idols). I go to the men's room to relieve myself just prior to the main course of the banquet. I'm washing my hands afterwards and preparing to exit, and when I look up, standing next to me, also washing his hands, is the man himself... John Williams. So as we're walking back toward the ballroom, I introduce myself and we have a nice little chat. Seconds later I see Nick Redman and decide, being an enterprising sort, to introduce myself to him as well. We chat; he's asking me how I like L.A. just as Basil Poledouris is walking up to him. So I say, "Yeah, I love being out here. I mean, where else do you get the chance to go to the men's room with John Williams?" At which point Poledouris looks at me, totally deadpan, and says, "So... did you see it?"

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Let it be noted that Basil Poledouris has the greatest sense of humor, and that Film Score Monthly is the only magazine where you can read stories about John Williams going to the bathroom.

...I was surprised when I bought my first issue to see reviews of film scores, because I could not foresee people criticizing a film score they don't like. I usually don't buy a score because so and so did it. To me, my logic is this: When I see a movie, I also listen to the score. Then and only then will I decide to buy it or

not. So if a change is to be done to FSM, it's the review segment that has to go or be reformed in some way.

Secondly, after being a serious film score fanatic for over ten years, I have a feeling that the record companies *do not* have my best interest in mind. When I read or hear about a score not available because of a money reason (it's not profitable to the record company), to me it means they don't give a damn. For example, when a small independent record company wants to put a score out, it has to pay to have the rights from a big company. Then when the first company decides to issue a limited edition, we pay a lot of money. So in the end, both record companies win and we lose a lot.

So what is the solution about this kind of abuse? I think we must make an international group or federation from all the score magazines, societies, etc., to give us a single voice toward the record labels. Only then will they take us seriously and give us the respect we deserve.

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1) Many people have commented that the FSM review section has to go, but others tell me it's really valuable to them. So it stays. 2) The smaller labels are just trying to survive; it's the big labels which are greedy and ruin things.

...I enjoyed the first part of Paul MacLean's article on classical music in films. But I was also disturbed by his tone—one that seems to be appearing in the mag more and more since the release of North's 2001 score. We all know that film music is looked down upon in classical circles, but boy does it seem classical is looked down upon by film music enthusiasts. Having had to put up with the snobbery so long, it appears to have rubbed off on us. When Mr. MacLean calls the use of Strauss by Kubrick "laughably overblown," he isn't voicing anything tangibly visible in the film; he's only voicing his own prejudice against the use of a previously written piece, and his anger about the shameless treatment a great composer received at the hands of an equally great, but not terribly honest director. I wish there was some kind of magic machine that could create a version of 2001 with North's score intact, just to see if the film would have had the same impact it had on culture as a whole as it did with the classical score. If I say I don't think it would have, that is in no way being derogatory toward North, and anyone who takes it that way is just being as bitchy and obstinate as most classical critics are. The bottom line is that we, as the dedicated boosters of an art form that has still not received its due, should not be guilty of the same type of sins that we often find cause to complain about.

In response to your question (or challenge): "Who's the single greatest film composer of all time?" there can only be two possible responses, equally valid: either Max Steiner, for showing what scoring could do for a film (in *King Kong*) or Bernard Herrmann, who in *Citizen Kane* brought the form to a state of perfection that it has rarely achieved since. There have been, perhaps, even greater films and greater scores, but all that have come in the wake of these two were working within the guidelines that they established. Film music wouldn't have been the same without them.

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Why Do People Like Film Music?

I asked this question in FSM #46/47 and some people have sent in their thoughts:

Tom Linehan, Cambridge, MA (professional artist): I listen to film music while I'm at my drawing table—certain genres help me get in the mood for certain assignments or subject matter. I hate radio and top 40; film music helps me be more productive when I have a deadline and being somewhat of a romantic (my slavic blood) I get caught up in a good score.

Brian McVicker, Chapel Hill, NC: Your reason for why people like film music (FSM #46/47, to get into the film) is a good one, but I also enjoy it because it creates tones and textures that can't be found in concert music, but is still orchestral. Plus, it's like putting on different moods with each score.

James Miller, New York, NY: In the latter half of this century, while people like John Cage and his contemporaries were the rage in academic circles, their music—dissonant, obscure, decidedly non-melodic—was alienating a majority of concert-goers, turning them off to composers of their own time. That's why, to this day, most classical concerts feature music written well before most concert-goers were even born. Film music, on the other hand, never really succumbed to atonality and ear-numbing complexity, and so achieved a degree of accessibility in listeners who like orchestral music that is tonal and melodic, but are tired of the same old Mozart, Beethoven, Tchaikovsky, et al. In fact, film music actually reaches a bigger audience in movie theaters than any dead guy's music does in the concert hall. The best film composers take advantage of this opportunity to provide a rare thing in today's culture: orchestral music of quality that is popular and of our time.

(James also had two additional Mail Bag comments: "1) To the guy who prefers *Supergirl* to *Superman*—I guess you'd also prefer peanut butter and jelly to a gourmet feast. 2) To the *Krull* fanatics: What's all the fuss? It has some nice moments, but that clunky hammer and whip percussion is dreadful.")

Art Haupt, Arlington, VA: To take up the subject of Why I Love This Field... yeah, it's partly love of the movie(s) as you suggested in your editorial. But numerous scores will be remembered long after the films have been forgotten; and you don't have to see the film to enjoy the score. (Just read the cue titles!) I'd also like to think writing for movies challenges and inspires composers in special ways, so that once in a while, the result takes "program" music to new heights and moods that have never been heard before, in or outside a concert hall.

Keep sending in your thoughts on why people like film music. I thought of another reason, one actually shared with me by a composer some time back: People like film music because it's this obscure, secret thing only a few know about. It's the ultimate anti-establishment music, stuff that nobody else likes. I know when I was a bright but shy and unpopular 14 year-old, I sure didn't want to have anything to do with the rock, pop, rap or metal music of the kids who didn't like me. They didn't know about music from Star Trek, so that was cool to play on my walkman on the school bus (at least until someone asked what I was listening to). Anyone else get into film music for this type of reason? Are we all a bunch of losers? Don't be afraid to write in. I'll withhold your name if you're too embarrassed. -Lukas

SEX! or: WHY SOME SOUNDTRACKS SELL

by DAVID DODSON

(Author's Preface: The following is written independent of any business associations. These are personal views only.)

Film studios and soundtrack labels often prognosticate optimistically of a soundtrack's sales performance. Labels see their soundtrack's affiliation with a studio's priority release of the season and feel confident of the length of the coattails. Labels work to have their product in the stores synchronous with the film on the generally held truism that 50% of all people who buy a soundtrack will do so in the first week of a film's release. So the film comes out, has the highest per screen average of the year, cracks \$100 million in 20 days and, baby, we're looking at album sales of... 8,000 units. What happened?

Remember, I'm talking about fully instrumental/orchestral soundtrack albums *only*. It would not be accurate to include titles such as *Robin Hood*, where in addition to Kamen's score, you had the Bryan Adams single to motivate sales to almost a million and a half units. The same is true of *Ghost* (over 600,000 units sold), *Far and Away* (with the Enya song, almost 200,000 units sold) and *T2* (Guns and Roses, almost 200,000 sold).

SoundScan sales figures show that the average sales for an instrumental-only soundtrack album sit at around 12,800 units. Some albums, such as Williams' *Jurassic Park*, will sell 526,000 units but since *Jurassic* is the most successful picture of all time, this can't be used in our model. Titles such as *Dances with Wolves*, *The Last of the Mohicans*, *Out of Africa* and *Somewhere in Time* have something else in common and, I believe, can be used to extrapolate a couple of ground rules for success. Because films grossing much more than these four pictures have sold far fewer soundtrack albums (*Silence of the Lambs*, 35,000 albums sold), let's look at these titles for a moment and try to see why they might be exceptions to the soundtrack album sales norm.

Dances with Wolves - 999,216 sold

Out of Africa - 386,645 sold

The Last of the Mohicans - 815,458 sold

Somewhere in Time - 460,371 sold

(SoundScan figures for week of August 17)

Let me first say that these ideas are not law and not rule because both were made to be broken and frequently are. I'm also aware that some of what I'm suggesting contains issues of political correctness that some may find contentious. Why the disclaimers? I want to do everything I can to head off unrelated argument. I'm only attempting to elucidate a pattern which I feel to be too powerful to dismiss. So...

We want to answer the question of why these records were so successful. I say it's *sex*. All four of these titles have clearly defined gender roles, reinforcing "traditional" sex roles, substantially depicting a time when men were men and

women were women. These are films where men are just downright dominant and women are willfully submissive (pardon the oxymoron). The men are protective while the women want only to be protected (*Out of Africa's* Karen Blixen is a notable exception, but this, again, is also contentious). These films are unabashedly romantic.

These films reinforce patterns of sexual politics that have been around for over thousands and thousands of years. No kidding. *Australopithecus afarensis* first attained bipedalism 500,000 years ago resulting in the disappearance of nomadism in early humans. Base camps began to be established and our ancestors became dependent on a division of labor wherein females wandered less and devoted more time for care of the young and males dispersed widely in search of animal prey. What does this have to do with anything? Remember Robert Redford striding up to the train at the beginning of *Out of Africa* carrying a big task? Remember Hawkeye's long, long rifle in *Mohicans*? Remember how the women in these films cooed over their performances? Patterns of male strength and dominance are not recent cultural constructs and, at the risk of over-complicating the argument, the films named are in line with these patterns.

Sales demographics show that many more women than men are the purchasers of the above-named scores. A glance at contemporary culture and the interaction of the sexes shows that women have not yet been allowed the same privileges of the aggressive, competitive Man. Of course the ideal of a truly egalitarian society is to create an environment in which women have the absolute freedom to choose whether or not they want to behave in the frequently self-destructive and roughshod manner of men in business and in their personal lives. But the men in these films are very attuned to the "virtues of the simple life." They are determined to live in conscious harmony with the natural world and this, I feel, makes them very appealing to female viewers.

This is not to disparage the Contemporary Male but large-scale market success depends on tapping into something more than cultural idealism. And if we are to give credence to the demographics mentioned above, this may in itself account for a large portion of album sales. (Another related example is *Edward Scissorhands*. With 129,000 albums sold, it's not hard to find the innocence and the simple purity in the love story.) The music in these films speaks to this grand idea. And it is grand when you consider the Bierstadt-inspired settings of most of these films. The archetypal emotions within them are indelibly woven into the music and so becomes a kind of *dream desire*.

Then there's the issue of nature. I don't mean the birds and the bees nature of the above paragraph. I mean the great outdoors nature, the untamed

wild. *Somewhere in Time* is somewhat of an exception here but remember, I'm talking generalities. These films have physical settings of almost mythologized scale. The Great Plains. Virginal American forest. African savannas: the headwaters of creation. It's important not to underestimate the significance of films wherein the protagonists are living within Earth's "nurturing bosom." The virtue is in the land. These films rejoice in the chastity of nature, inviolated by civilization. Nature's promise is fulfilled. All of us who live in the urban pressure-cooker (and who buy CDs) probably at times hanker for a way out of urban clutter and market-driven materialism. I do, anyway. So I don't think it's a stretch to say that simplicity of life and love appeals to the most fundamental parts of all of our souls and in these cases, sells records.

It's also easily understood that these soundtracks are sequenced and programmed in a very listenable manner. There aren't any intrusive pop singles thrown in. A pop single or even a source track from the past century and a half is too much of a disruptive contemporary reference and belies the timeless seductivity of the archetypes within these stories. For the most part, there is a total uniformity to the cues on the record which means you can put it on and not have to jump up and down adjusting the volume if what you're really trying to do is immerse yourself in the primal feelings engendered by these stories. This brings me to my next point. I agree with Lukas Kendall when he suggests that we are trying to "escape into the movies through the music." I think this is accurate possibly up to the first 100,000 units sold. After that, *something else is going on*. I've suggested some of what this is above. Further, the music from our focus films and the nature of their stories puts us in touch with feelings that *make sense* in the face of an increasingly complex and isolating world: a world contextualized by the social and cultural constructs in which we live. Look at the love stories in these films. That's the way in.

I'm not pioneering anything here with my sub-semiotic analysis. There are exceptions to every rule. That three of the four are John Barry scores is incidental. He happens to have been typed into this kind of film and has reaped the blessings of good timing. Make no mistake, John Barry is one of the most original and accomplished composers of our day. These are very good scores.

I also want to be clear that I'm not judging the relative virtues of these films. I'm not saying whether or not they and their depictions of male/female relationships are appropriate. I speak only of what these films *do*, not of what they have done wrong or right. But their records' exemplary retail performances deserve consideration and the patterns presented here are compelling enough to warrant further discussion.

BOOK REVIEW

by MARK YOUNGE

The Lion Roars: Ken Russell on Film

KEN RUSSELL • ISBN 0-571-19834-1, Faber and Faber, Boston & London 1994, 184 pp.

Maverick film director Ken Russell's new book may be of interest to film music buffs. In the midst of this fairly free-form reflection on the cinema, Russell writes about film scores and composers a number of times. British names such as Richard Rodney Bennett, William Walton, John Addison and Brian Easdale are promi-

nently mentioned. Russell also discusses two composers on whom he produced documentaries: Georges Delerue and Ralph Vaughan Williams.

We all know the stories about the antagonistic relationships between film composers and tin-eared directors. Russell is very much a "music lover," though. He once stated that if he had a talent for music composition, he would be doing that instead of making movies. His opinions on film music, therefore, have some weight.

Some samples: "It's not often that British directors realize the power of music and image. They usually rely on words, the stuff of radio and stage plays" ... "Bennett captured the autumnal

Wessex landscapes of *Far from the Madding Crowd* with music of a more indigenous nature" than Alan Grey's score for Michael Powell's *A Canterbury Tale* ... "Alan Rawsthorne, one of our many grossly underrated composers, served [director Charles Frend] well in *The Cruel Sea* ... "[Benjamin] Frankel, sadly, is a forgotten man. But, when all the great soundtrack scores rotting in the archives are dug up, re-evaluated and hopefully re-recorded for posterity, Frankel will be up there in the Top Ten," whereupon Russell lists his top ten British film composers.

Overall, an interesting look at the filmic thoughts of a director sensitive to the art of music.

LALO SCHIFRIN MEETS JAZZ MEETS THE SYMPHONY

by MATTHIAS BÜDINGER

When you listen to film music and more specifically to one certain composer, no matter who, you make up an image of that person. You figure out the psyche, the character of the musical creator, or at least I do. Many times I was right when I actually met the composer after listening to his work for many years. I found Hank Mancini to be the gentle, warm-hearted human being his music always suggested; likewise I had no problem connecting Jerry Goldsmith's tough and cynical behavior with his aggressive and impulsive music (sorry, Goldsmith aficionados!).

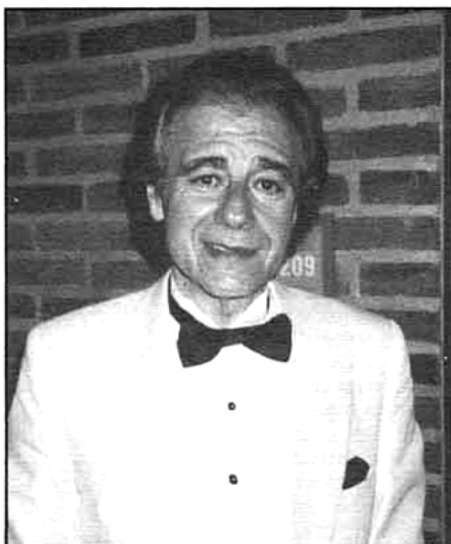
So, I had an almost hip and funky image of Lalo Schifrin due to his rhythmically and harmonically complex and "modern" film scores. They are so full of energy and heat that I somehow thought Schifrin always wears T-shirts full of sweat.

Yet when Lalo Schifrin entered the stage of Munich's concert hall "Philharmonie" to conduct the "Rundfunk-Orchester" (broadcast orchestra) and play piano I was surprised. Here was a calm and quiet gentleman, almost shy, slowly pacing his steps to the podium. He seemed to say, "Pardon me, I'm just the conductor. I have to be here." To be honest, Schifrin also seemed to be some years older than 62. Was that the man who wrote *Cool Hand Luke*, *Mission: Impossible*, *Mannix*, *Cincinnati Kid* and *Rollercoaster*? He had to be.

But as soon as Schifrin raised his baton—well, he didn't have one, but as soon as he raised his hands to open a concert called "Jazz Meets the Symphony," there it was: fire, energy, heat, sweat—a hip and funky mood. The concert was scheduled to open the annual jazz piano summer in Munich. So Lalo Schifrin (who is an exceptional jazz pianist as I witnessed that night) was invited to present his Grammy award nominated program featuring such wonderful artists as Ray Brown (bass), Grady Tate (drums) and the Australian-born trumpet and trombone player James Morrison, a breath-taking musician.

The program was arranged and conducted by Schifrin, and to be modest he did a great job. Beginning in 1992 the Argentinian composer, who still speaks with an unmistakable accent, started a new project that combines his abilities and interest in classical and jazz. He arranged, performed and conducted two discs with the London Philharmonic in 1993 and 1994; he also started touring his program around the world, at such places as the Montreux Jazz Festival and the Music Center in Los Angeles. This year a complete European tour coincides with concerts at the continent's most important jazz festivals.

I was lucky to attend Schifrin's wonderful Munich concert, his only one in Germany. Many of the pieces recorded in London were performed, such as the 15 minute suites honoring four great jazz musicians, Duke Ellington, Miles Davis, Louis Armstrong and Dizzy Gillespie (for whom Schifrin was a pianist in the '50s). Also played were two of Schifrin's film themes (*The Fox* and *Cool Hand Luke*, the latter called "Down Here on the Ground") and as an encore, inevitably, *Mission: Impossible*. Everybody in the relatively small audience recognized this piece immediately,



Left: The legendary Lalo Schifrin, with the characteristic deer-into-headlights gaze of someone not expecting to be photographed just yet. Right: Awesome jazz performers Grady Tate, Ray Brown and James Morrison.



ly, just by the characteristically irregular rhythm.

Schifrin's arrangements benefited from his sensibilities as both a jazz player and a film composer. He has this innate sense of drama; he knows how to create atmosphere and mood, how to structure his pieces, how to combine a jazz ensemble with a symphony orchestra. They never interfere, it's always a fruitful give and take, a dialogue, sometimes even a fight. "Begin the Beguine," for example, a Cole Porter standard, got a new dramatic drive in Schifrin's hands. Exciting things happen in its orchestral background—I fell in love with that nervous figure first played by horns and then pizzicato strings, it's still vivid in my head, or I should say in my veins. Schifrin has a weird sense of humor in his orchestra; the Bolero-type ending of Porter's classic was an adroit climax to the overwhelming arrangement.

"Bach to the Blues," as the title indicates, was a modernized adaptation of good old Johann Sebastian, starting with a poignant brass chorale. When strings enter the piece Schifrin wrote a truly Bachian fugal treatment of the main theme. Then Ray Brown's bass solo reminds us that we are in a jazz concert and not a stiff cathedral. Yet the Baroque textures never disappear. "Madrigal" features majestic Renaissance textures before James Morrison's Bach trumpet carries us away. "Brush Stroke," another Schifrin original, is a syncopated pizzicato strings firework. *The Fox* got a light bossa nova touch, with Schifrin indulging his South American origins.

In "Echoes of Duke Ellington," "Dizzy Gillespie Fireworks," "Sketches of Miles" and "Portrait of Louis Armstrong," the conductor celebrated the work of his distinguished jazz colleagues. "Sketches of Miles" is especially noteworthy due to Schifrin's ingenious incorporation of Rodrigo's famous "Aranjuez" theme, played by oboe and flute on a gentle background of strings. Schifrin can never hide his profession as a Hollywood composer; he knows how to create emotions. Later, James Morrison's trumpet seemed to be eaten up by the phenomenal jazz player.

"Take the A-Train" in the Ellington suite got an off-beat and disruptive treatment by Schifrin, who likes strange harmonics now and then. I could go on praising the concert and CDs; praising Schifrin's intelligent arrangements, deft conducting, and simultaneous breath-taking piano solos; praising his world class trumpet player and rhythm section. But I think I've whetted your ap-

petite to buy the two discs.

I always wondered where Lalo Schifrin has been in the last years. Now I know. He concentrates more upon his classical and jazz heritage, writing a "Concerto for Guitar and Orchestra", conducting his "Song of the Aztecs" for chorus, solo voices and orchestra at the Pyramids of Teotihuacan in Mexico with Plácido Domingo as the tenor soloist; producing, arranging and conducting a record featuring José Carreras with the London Symphony Orchestra called *Friends for Life*; and many more projects.

Whether these concert activities have to do with Schifrin not being that much in demand as a film composer, or if he is in demand but prefers the physical and emotional contact to an audience in a concert hall, I don't know. But it was a wise decision since he is a great jazz pianist, conductor and orchestrator, something I never completely realized when listening to his film scores, my favorites being *Rollercoaster*, *The Fox*, *Amityville Horror*, *The Four Musketeers* and *Voyage of the Damned*. But Schifrin is not really an entertainer when it comes to introducing his pieces. At least in Munich he seemed rather shy and even scared; he spoke too quietly with many stops. But he felt relaxed at the piano. Above all, he is a musician, not a Master of Ceremonies. Overall, the idea of combining an orchestra with a jazz group is not new, but Schifrin has succeeded in finding exciting and fascinating ways to bring the two parties together.

I like his theory behind this jazz/symphony symbiosis, so much so that I want to quote it at full length: "There is an imaginary world, perhaps in a different dimension, where a street in Vienna intersects a street in New York City. Beethoven, Mahler, Ellington and Gillespie are gathered around a piano in a tavern exchanging ideas, improvising, and sharing melodic patterns and chord progressions. They also tell stories and once in a while a good joke provokes a burst of laughter. More musicians arrive slowly. Through a process of variations around a theme, two cultural heritages merge in a stream that runs through time. While they play, they are aware of their differences, which they welcome. At the same time they concentrate on their similarities... I have never understood the building of walls and fences that separate people, ideas and music."

Isn't that a wonderful vision? Lalo Schifrin for President!

MARK ISHAM *BLOWING HIS HORN*

FROM JAZZ TO JEAN-CLAUDE VAN DAMME, TRUMPETER-TURNED-COMPOSER MARK ISHAM IS DOING THE HOLLYWOOD SWING



Interview by Daniel Schweiger

A successful film composer's survival depends on versatility. Like a stunt man hurling over the cars of a speeding train, the artist has to jump between styles as the films come at him, careening from big band jazz to orchestral action. And if he's lucky, a composer can retain his melodic soul in the bargain.

Even before he got an Oscar nomination for *A River Runs Through It*, Mark Isham was one of the industry's most amazing chameleons, traveling from big-budget films like *Point Break* and *The Getaway* to independents like *The Moderns* and *Short Cuts*. But diversity is part of Isham's master plan. His true love may lie with composing be-bop for Robert Redford's *Quiz Show* and Alan Rudolph's *Mrs. Parker and the Vicious Circle*, but Isham isn't above kicking it with Jean-Claude Van Damme's *Timecop*. It's this ability to work both sides of the studio fence that has allowed Isham to be the only composer to escape the "new age" label with his dignity intact.

Born to a classical violinist who would take him to her rehearsals, Mark Isham ultimately found himself in the orchestra as a trumpet player for the San Francisco and Oakland Symphonies. Yet his true calling was the far less-structured world of jazz, joining such progressive bands as The Rubisa Patrol and Group 87 before founding his own quartet. He wanted to expand the boundaries of jazz with electronics, and combined a soaring trumpet with lush, minimalist synthesizers for his Windham Hill album *Vapor Drawings*. His blissful and eerie sonic atmosphere brought him the chance to score 1983's *Never Cry Wolf*, which was swiftly followed by *The Life and Times of Harvey Milk* and *Mrs. Soffel*. While these scores reflected his albums' mellow ambience, Isham needed the chance to unleash his jazz-synth experiments. He'd find a kindred soul in director Alan Rudolph. Beginning with *Trouble in Mind*, Isham pushed the envelope of dream-like sounds for Rudolph's surreal world, a rich collaboration

which would include *The Moderns*, *Made in Heaven*, *Love at Large* and *Mortal Thoughts*.

But although he was known in avant garde circles, Isham wanted the true successes of the multiplex. He hesitantly decided to score *The Hitcher*, a project that at first seemed like another '80s slasher film. But Robert Harmon's suspenseful direction inspired Isham to compose one of his most bizarre and violently percussive scores, all of which turned *The Hitcher* into a visceral success. As Isham continued to juggle his recordings, session playing and film scores, his style radically evolved from its simpler electronic sounds to instrumental meditations on the Far East with *Tibet* and *The Beast*. He gave film jazz a real taste of improvisation with *Little Man Tate*, then blew a hallucinatory trumpet for *The Public Eye*. He eventually played symphonic music with a sinister touch for *Reversal of Fortune* and *Billy Bathgate*. But perhaps Isham's most interesting scores were composed for his most blatantly commercial films. *Point Break* combined a pounding orchestral score with bird-like synthesizers, while the otherwise disastrous *Cool World* had a unique fusion of big band jazz and techno-pop. But one thing Isham had yet to achieve was a score that reached the heartstrings, and Robert Redford's family saga *A River Runs Through It* finally gave him such a chance. As much a part of the film's landscape as its Montana rapids, Isham's soundtrack got him Oscar and Grammy nominations, cementing his reputation as a jazzman who could score for more than bohemian nightclubs.

Though Mark Isham's favorite soundtracks will always center around music's most improvisatory form, he's continued to push the jazz envelope with the sultry and violent music for *Romeo Is Bleeding* and *Short Cuts*' whimsical LA melodies. Now Isham has re-teamed with two directors who've given his scores their most remarkable canvases. Besides providing a subtle, jazz-influenced work for Alan Rudolph's *Mrs. Parker and the Vicious Circle*, Isham has paid tribute to the '50s jazz movement for Robert Redford's *Quiz Show*. However, he still hasn't forgotten to deliver symphonic body blows for the popcorn entertainment of Jean-Claude Van Damme's *Timecop*. With his "new age" past long behind him, Mark Isham reflects on a calculated versatility that continues to get him Hollywood's most interesting and obvious films.

Daniel Schweiger: A lot of the numbers on *Quiz Show*'s album seem like you're improvising them. Were you truly playing free jazz on it?

Mark Isham: It's misleading to use the word "free" to describe film jazz. "Free jazz" says to me that the music was totally improvised, which isn't what I did for *Quiz Show*. Because the movie's set around 1957, we wanted to use compositional jazz. It was important not to score the music ahead of its time, since '60s jazz relied more on improvisation. '50s jazz was an interesting period, because the big bands were in their heyday, and the "cool" jazz movement was being born with Miles Davis. So I relied on that kind of structured jazz. The longer cuts on the album are also a bit misleading, since they were done for the CD instead of the movie. Hollywood Records made that decision to expand those numbers before we even recorded them, which let us do a

very strong jazz CD. *Quiz Show*'s score was centered around my jazz quartet, which has got a lot of style and versatility. The rhythm section has me on trumpet, Dave Goldblatt on the piano, Kurt Wortman on drums, and Steven Tavaglione on the sax. On the big band stuff, we used guys who were with Doc Severinson's *Tonight Show* band. I also had Marshall Royal, who was the lead alto player for Count Basie.

DS: What attracts you to jazz scores?

MI: I know enough about film music to write in a variety of styles. But if I was just a trumpet player instead of a movie composer, then I would be thought of as a jazz artist. That's my main interest. I certainly have a fairly broad definition of jazz, as opposed to people like Wynton Marsalis. I think of it as a medium that can grow in the future, though a lot of people don't approve of mixing it with synthesizers and other free-form elements. My records don't play jazz straight.

DS: Where is jazz at right now?

MI: Jazz is an interesting cultural phenomena. It's a blending of several different worlds. You can trace it to the blues, marching bands, and the black experience. But there's also a healthy dose of American popular songs in there, which includes Cole Porter and George Gershwin. In the '90s, jazz has gotten punched up with the phenomena of "new age music," which uses labels like "happy" and "soft" jazz. That's got to do with marketing, which attempts to make everything more homogeneous. "New age" has got little to do with jazz musically.

DS: Does it annoy you when people label your Windham Hill albums "new age"?

MI: I just don't think that's accurate. If you look at people who are proud to call themselves "new age" musicians, and see their intent and the milieu they work in, then I can't be grouped with those musicians. I picked up the "new age" label because Windham Hill was known for that, and I did a couple of albums for them. Yet I also allowed myself to be categorized because it gave me a bin in the record stores. Up until "new age" existed, you couldn't find my albums. At least if you had a name, even if it was the wrong one, then consumers would find you. People who categorize music because it's their business tend to be the most conservative listeners of all. Those purists view jazz like classical music, and think that you can't possibly put a synthesizer into it. If artists diving into the future categorize music like that, we're doomed. The fundamental thing that will connect jazz into the future is the idea of improvisation. If you took improvisation out of rock and roll or folk, it would still be the same music. But you'd lose the backbone of what jazz is about if you took the improvisation out of it.

DS: How would you describe "movie jazz"?

MI: It's an interesting problem when you try to improvise with a film score, because a composer is locked into what he's doing. It's extraordinarily rare that he can go to the picture editor and get ten more seconds to fit his music in. You have to become more compositional using jazz for film. It's like being a director. You cast improvisers whose styles will give you the right emotional impact. Then you put them on the "set," which is the scoring stage. They're given the chord changes and the mood, so the musicians know

that they've got to be smoking when the hero kisses the girl at bar five. Their playing becomes the compositional process. You just start the "cameras" rolling, and go for a lot of takes.

DS: You seem to have scored every film jazz decade. There's the 1920s and '30s with *The Moderns* and Mrs. Parker, the '40s with *The Public Eye*, the '50s with *Quiz Show* and modern jazz with *Romeo Is Bleeding* and *Short Cuts*.

MI: *Romeo Is Bleeding* is a perfect example of what I'm talking about, because all of it was improvised. That film was modern, almost futuristic, and I wanted its score to reflect that. Since I was the trumpet soloist, I just did take after take of myself improvising. Then I assembled it, writing background pieces when the film needed them.

DS: What's your favorite period of jazz?

MI: I don't have a favorite period, but I do have an attitude that surfaces in my scores. I like a balance of freedom and structure. Duke Ellington was doing that back in the 1930s. He had a strong compositional sense, but his bands were incredibly loose. Anything could happen at any time, and it sometimes did. Then in the '70s, there was this "fusion" thing. It was restrictive, because that kind of jazz relied on how fast you could play it. There was little interactivity between you and the band. But Weather Report was the exception. They were a fantastic group that improvised like Ellington, and put a sense of looseness and freedom into their structure.

DS: Quiz Show doesn't have that surreal, synthesized vibe that usually accompanies your jazz scores.

MI: That's because of the story. The composer's first job is to be responsible to the film. I'm a part of a larger piece of work, and the biggest mistake a composer can make is to get self-indulgent and self-important. It won't serve the film or its music, especially since a director or producer will end up having to make changes. Then the score will really suffer. The most important thing I've learned is to stay on top of the director's aesthetic. You have to exactly duplicate what the filmmaker wants to achieve.

DS: What source music did you use to convey Quiz Show's time period?

MI: It's not in the album, but I recorded the original themes for the *21 Show*, which is very silly '50s TV music. So there is that middle-American element in the film, which is the reference point for what people are listening to.

DS: Did Robert Redford keep tabs on your score?

MI: Robert Redford likes to give his films a high aesthetic quality that turns them into works of art like *A River Runs Through It*. His style of directing represents the true power of film. He's very meticulous, and listens to everything. He had to be 100% pleased with my musical demos, and I worked hard to get them exactly right. Jazz is the hardest thing to preview, because it's nearly impossible to program a group swinging together. As a trumpet player, I could go into the studio and do takes that had the emotional impact that Robert wanted. I then described to him what the rest of the music would sound like. That helped a great deal, and I always left enough time in the recording schedule to get down a variety of takes. It's like shooting a scene. You need enough angles to get the soundtrack right.

DS: How is Redford's take on jazz different than Alan Rudolph's?

MI: My flash answer is that I think Bob's tastes are very much a part of the 1950s, very similar to the way Wynton Marsalis views jazz. I don't

know if Bob has followed the music into its electronic or acid phases. Alan's jazz tastes are a lot wider, and he's willing to be bizarre. He's willing to bastardize the music by chopping it up for an irrelevant feeling.

DS: Tell me about Mrs. Parker and the Vicious Circle.

MI: The music is based on the '30s, with a respectful tip of the hat to Duke Ellington. There's also a European feeling to the score, because Dorothy Parker and the Round Table weren't people who hung out in the blues clubs. They were Park Avenue intellectuals, so there's a Stephan Grapelli feeling to their music. There are even tracks which have a '60s flavor. That's because Alan Rudolph likes to be surreal, and I was after his musical mood instead of trying to be literal about the score. Alan doesn't demand that.

DS: How has Alan Rudolph affected your scores through the years?

MI: I think Alan has a great sense of film music. We've done six pictures together, and have had our ups and downs over the years, but Alan's a very insightful fellow. He's musically motivated through the scripting and shooting of his movies.

DS: Is Robert Redford more "down to Earth" as a filmmaker?

MI: Perhaps. I think that Robert's one of the greatest artists I've ever worked with, a great filmmaker. But I'm not so sure that Alan's made a "great" film yet. He directs movies that have fantastic elements.

DS: But he's not trying to be a populist filmmaker like Robert Redford.

MI: I think you've hit upon an interesting point about art in this day and age. The challenge is to make a film that's a great work of art, but one that Mom, Dad and the kids will want to see. It's much easier to go out and direct a wild picture that 2% of the public goes to. A great work of art truly communicates to everyone, yet doesn't sell itself short. That's why I respect Bob so much, because he can work in the commercial and artistic worlds. That isn't to say you shouldn't shock or innovate. Look at Igor Stravinsky. Why he first came on the scene, even educated musicians thought that he was out of his mind. But within 20 years, Stravinsky was considered to be the genius of modern music. He communicated to every facet of the Earth's population. Even if kids don't go out and buy Stravinsky's records, they're still able to listen to similar composers like John Williams or Michael Kamen. For me the solution is to earmark different types of work, and *Romeo Is Bleeding* is a perfect example of that. There was a film that wasn't designed to appeal to everyone, and it needed an outrageous score. So I can go out there and be crazy. *A River Runs Through It* is designed to talk to all audiences, and needed a high aesthetic of playing.

DS: On a totally different level, how did you want the score of *Timecop* to work?

MI: There's nothing "musical" about that score, because Peter Hyams didn't want it to have any consistency, except for the love theme. So the music is exploding for 50 minutes. That's the toughest kind of score for me to write, because it's practical instead of melodic. You're dealing with a lot of math to hit Van Damme's kicks, and I could only try to go back and put melody into the film's rhythmic structure. But let's not kid ourselves. *Timecop* is an action picture, and you don't mess with the genre. It communicates to a demographic of 17 to 23 year-olds instead of women in their 50's. The girls will go to see Jean-Claude's butt, while the guys will go watch him kill people. But I think I've done the two

best Van Damme films with this and *Nowhere to Run*.

DS: How is it to go from scoring an "art" film like *Quiz Show* to action like *Timecop*?

MI: When I started scoring, I was a fringe "artiste." I kept that point of view for three years, and then made a conscious decision to become successful by doing orchestral scores.

DS: As a trumpet player, do you think your orchestral scores have a distinctive "horn" sound to them?

MI: I tend to be very textural. *Timecop* has a lot of electronics blended into its orchestral score, and composers from my generation tend to do that. I also used a single horn for the love theme. I like making the horn into a film character, which is also a very common scoring device.

DS: Cool World had one of your most innovative combinations of jazz and orchestral sounds, yet the film was a bomb. What was it like to score it?

MI: Musically it was a lot of fun. Before I even started scoring *Cool World*, I knew the film was doomed. I had to close my eyes and keep going. But I achieved my goal of making listeners aware that the score was decent, even if the film wasn't. The good thing about music as an art form is that it doesn't deal with words or pictures. You can tell whether a picture is happy or sad, but listening to its music is an abstract experience. Your reaction is totally subjective, and 100 people can all have different opinions as to what the music is communicating. That's to the advantage of a composer, because he can disconnect from a film if he has to, and write something that will enhance it.

DS: How did you find working with Mike Figgis on *The Browning Version*, especially since he's a director who's also composed his own scores for *Liebestraum* and *Internal Affairs*?

MI: We had a great time. Mike's a bright guy who can actually talk musically about the soundtrack. He'd say "I'd love it if you modulated here," and that was cool. I knew he had a precise instruction, whereas another director might say "I wish the music would change here." Then you'd have to spend two hours figuring out what he meant. Mike was also very respectful about the fact that I was scoring the film. He never said, "Change that B-flat to a B note."

DS: Do you want to do both independent and commercial films?

MI: There's a reason for scoring different types of movies, and I'll be blunt. It goes all the way from making money to composing a unique score. It also has to do with timing. You're looking two to four months ahead, and seeing all the films that are available for scoring. Your agent says that James Newton Howard and Hans Zimmer are already doing these two great films, and this particular movie is all that's available. So you can choose not to make any money, or to take the film.

DS: Working with Robert Redford on *A River Runs Through It* got you an Oscar nomination. Do you think *Quiz Show* will bring you another?

MI: You realize at a certain point that only particular types of films get nominated. I think the jury's still out on *Quiz Show*. The music was much more integral to *A River Runs Through It* than *Quiz Show*, which has a more incidental soundtrack. I have a feeling that if the score gets nominated, then it will be due to the fact that *Quiz Show* has the same "combo" of Redford and Isham. *Timecop* might have more music in it, but there's no chance that film will get nominated. It's a whole different picture. But then, the politics of the Academy are a mystery to me. •

THE ALAN SILVESTRI INTERVIEW

by Andy Dursin

It's safe to say Alan Silvestri needs no introduction to even the casual movie-goer. His work has included diverse music for sci-fi epics (*Predator*, *The Abyss*), comedies (*Grumpy Old Men*, *Father of the Bride*), thrillers (*Shattered*, *Ricochet*), dramas (*The Bodyguard*, *Fandango*), action flicks (*Delta Force*), westerns (*Young Guns II*) and animated films (*Ferngully*), in addition to his scores for the films of director Robert Zemeckis. It has been this long-term relationship, one very close to the composer, that has produced some of his best scores, including those to *Romancing the Stone*, *Who Framed Roger Rabbit?*, *The Back to the Future* films, and this summer's surprising box-office smash, *Forrest Gump*. Silvestri is slated to begin work in October on the Macaulay Culkin comedy *Richie Rich*, scheduled for a mid-December release. His popular score for *Predator* (1987) will be out on a Fox CD in early 1995; when informed of this, the composer remarked that he would have to go out and buy a copy.

Mr. Silvestri was outgoing and wonderfully engaging in our phone conversation, conducted August 25, 1994. His reputation for a sharp sense of humor was certainly on display throughout. I would like to thank him for taking time out of his well-deserved summer vacation to discuss his career—past, present and future—in addition to his acclaimed work on *Forrest Gump*, which many believe will earn the composer his first Academy Award nomination in early 1995.

Andy Dursin: You've worked with Robert Zemeckis on seven films now. How did your association begin?

Alan Silvestri: We actually began on *Romancing the Stone*. I was called in by the music editor of that film at the time... I guess it was a call that went out... I don't know if it was to a number of people, or just to me, but there was a request to put something together for Bob, because they had heard lots of tapes and he just hadn't settled on anything that felt right to him. I did a little three-minute demo based on his conversation on the phone and the scene was the gorge scene in *Romancing the Stone*. And then I went to see him the next day, and played this thing for him and [laughs] the rest is my history at least!

AD: Since you have been established with him for quite some time, do you have some sort of general routine that you go through when writing for one of his films?

AS: I really don't, and it's interesting that you should bring that up, because we've had different kinds of experiences. On *Back to the Future*, he didn't hear one note of any theme or anything before we went in to score the film. On *Who Framed Roger Rabbit?*, we had a meeting where he listened to some of the material in a demo form. And on *Forrest Gump*, we had a kind of piano meeting about two weeks before scoring where he came up to my place in Carmel. I played through the thematic material, we talked about the film, and that was the first time that we'd actually had that kind of piano meeting together, which was great fun for both of us.

AD: How far along into the making of *Forrest Gump* were you brought in on a creative basis?

AS: Well, let's see. I got the script, of course, before he even started shooting, and I usually hear about Bob's films at that stage of the game, long before he starts shooting. Then I saw the first assembly of the film with him, which was actually the first time he was sitting there watch-

ing the film, it was that early on.

AD: How do you begin your creative process? On keyboards?

AS: I have a small upright piano, and I sit in a quiet room, and just... begin. Although I have a very extensive electronic studio, I don't use it for putting material together, unless the score is going to be done electronically. If it is, I'd never go near the piano, I'd just put everything on the electronic instruments. But if it's an orchestral score, I never go near the electronic instruments.

AD: I noticed that William Ross orchestrated many of your recent scores. What is your association like with orchestrators in general?

AS: I haven't spent a lot of time with a lot of different orchestrators. I used a gentleman named Jim Campbell for a while, and we did a bunch of projects. Bill Ross and I have worked together now for a couple of years, and I just think he's fantastic. For both of us it's a very creative relationship. Bill is someone that I found who sees film the way that I see it, so we have a lot of fun just talking about the movie. And it's fun for me to be able to talk with someone about the film creatively, who is musical, because it allows you to bounce ideas around of a musical nature.

In terms of the way we work... once I begin to work my way into the film, sometimes I'll send very extensive sketches to Bill, sometimes very sketchy sketches, depending on the nature of the material and our level of communication. But it's an absolute pleasure for me to work with Bill; he's a great composer in his own right, and I'm very honored that he gives me the time he gives me. It's been fun, because very often there are composers in the room, and there is no kind of creative dialogue going on, whereas in every other aspect of filmmaking there is a tremendous amount of creative dialogue. It's been fun to sit there and talk about the film musically with someone who is that musically literate, and knows what you're talking about.

AD: How did you approach *Forrest Gump*? In listening to your score, there seemed to be several distinct themes. Did those come to you right away, or did they gradually develop?

AS: This film was an interesting situation, because as you were saying, Bob and I have worked on seven films together. When we first met on *Romancing the Stone*, both his directing career and my composing career were kind of similar. We were "ready to go" but you never know if you're going to "get to go"! [laughs] And so, in our respective careers we've made this journey now, and although we're not on the same tracks because I'm a composer and he's a director, the tracks are somewhat parallel, and we've enjoyed making this journey together as our careers have moved forward.

Forrest Gump was interesting because the first time I saw the film was at Bob's house with him, and there were very few people there—we're talking about maybe four people in the room. I saw the film, and... I couldn't get out of my chair for 20 minutes. I just couldn't for a number of reasons. One was, specifically, how beautiful the film was. The film itself... which I just seemed to connect with in many, many ways. That was one thing... just the film itself.

The other thing that was happening was the fact that I was watching Bob Zemeckis take this wonderful step—actually, it was a jump—into a different style of filmmaking. I was so overjoyed at seeing somebody I knew make such a beautiful thing. But once I got back in my own world,

there was a real interesting level of responsibility I started to feel about this movie. I felt that Bob, and the actors, Tom Hanks and Gary Sinise and everybody, Arty Schmidt the editor, and Joanna [Johnson, costume designer], and everybody... we've made a lot of movies together, and everyone seemed to just take this leap. I felt like the last runner on a relay team, and the first four runners all broke the world's record. And here's this guy running up to you with the baton in his hand saying "Here Al, you're up! Go!" I felt this really interesting kind of responsibility because of the effort they had made, and not a small amount of fear as a result of it. It was interesting to feel that level of commitment in myself.

The music came out terribly easy, but living with the pressure was different. In terms of an overall experience, it was as difficult as it always is, but I've always felt doing anything creative has a lot to do with voltage. However one raises the voltage in themselves, it needs to get to a certain level in order for the creative experience to have enough watts to arrive at a place in yourself where you can come forth with your best creative work. Sometimes, the pressure of a deadline and the inability to come up with material can provide a tremendous amount of energy which, ultimately, if you use it, will provide a level of wattage where creativity can start to flow.

This was a whole different chemistry. This was a situation where I had lots of time, and the music was coming along well, but this emotional commitment I had to the film and the people who made it was so overwhelming that I just felt I had more creative juice than I could handle. To the point where I actually keeled over!... Am I going on too much here? If I'm not giving you what you want just tell me. [laughs]

AD: No, not at all...

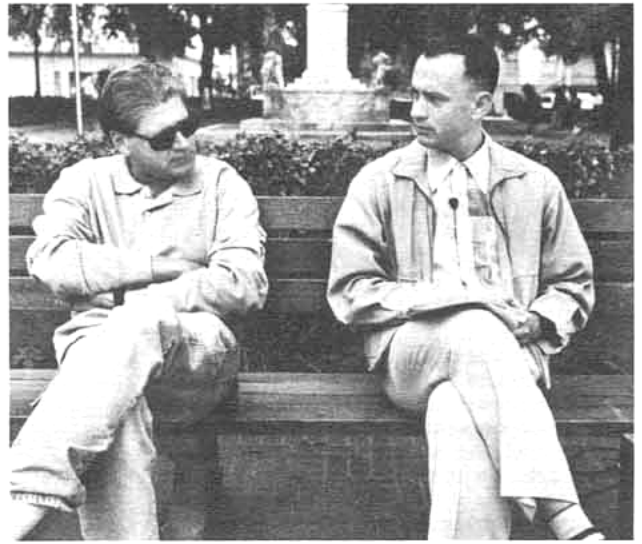
AS: In answer to your original question, I worked on the film from the first piece of music sequentially through the film, and as thematic material needed to be developed, I did it right there. I didn't come up with a bunch of themes, and then find all the places in the film that needed specific thematic material. I started from the first piece of music in reel one, and as I needed music, I wrote music. And then, of course, as you work your way through the film, you find a place in reel three where the theme that was used in the beginning is correct, and then that begins to take its shape. When I'd get to a scene where any previous thematic material was not appropriate, then it was time to derive a new theme.

AD: There was an extensive amount of songs used in *Forrest Gump*. Were these songs spotted prior to filming, or did you have to work around them? What was that whole process like?

AS: A large percentage of those songs were chosen by Bob before he even started shooting. Quite a few he knew that he wanted specifically for shooting certain scenes. Beyond that, Joel Sill was brought on board. Bob wanted as much as possible to remain faithful to the time period, as time progressed in the film. He began to work with Joel, and Joel provided him with all of his options, but Bob was the guy who chose all the songs. While he would take input from everyone, ultimately all of the decisions were Bob's, in terms of choosing the classic rock and roll songs.

AD: Was this similar to other pictures you've worked on that contained a great deal of songs, like *The Bodyguard* and *Ferngully*?

AS: Both of those are a little different in that *Ferngully* was a situation where they were going



Left: Forrest and Jenny (Tom Hanks and Robin Wright) in *Forrest Gump*. **Right:** Director Robert Zemeckis with star Tom Hanks.

out and having songs written. One of the problems there was that the filmmakers were attempting to do all of that while the film was being made. In *The Bodyguard*, most of those songs were production songs, and those things were shot as part of the film. But, in both of those instances, it was original material.

On *Forrest Gump*, everything was meant to conjure up time periods, for anyone who had lived through those years. From that point of view, they were a little bit different. The other thing was, there were a few instances where we had to make decisions as to how to segue in and out of the classic rock and roll songs. For example, there was one situation where we were coming out of the long run where Forrest gets up off his porch and just runs across the country two or three times. We then had to make a segue into "Running on Empty," which was somewhat difficult, but for the most part, we were able to treat the songs as another character in the film that you would come into and leave, and not have them really influence the direction of the score.

AD: It seemed to me that a great deal of care was taken in choosing all of the songs, how they were used in the film. Unlike a lot of films where songs are used for obligatory purposes...

AS: Absolutely. There was no shoehorn in this movie! [laughs] No, they were very specific songs for very specific reasons, and it was not about "let's get these songs in this movie!" Bob really felt that the dimension of having the audience hear all of the specific music of the time connected with these events would be a wonderful layer in this film, and he was absolutely right. But he labored over every decision... there's actually nothing in the film that's casual.

AD: Has the phenomenal success of the song album, and the film itself, surprised you?

AS: When I saw the film, I thought it was great right away. But you must never dare to second guess what the audience is going to do. You just can't tell. We had no idea what we'd be seeing, in terms of audience response. My own feeling was that the audience would respond very well, but I didn't know just how wide it would be. So I'd have to say "yes" to some degree, and I think we're all celebrating the acceptance of the film. We're not surprised, from the point of view that we love the film, and we thought it was a good film. But this kind of success is always unpredictable, as the film has just taken off in a big way. I don't think anyone can ever make a prediction [like that], because that's... that's just something *else* happening there.

AD: It seems as if it's tapped into the entire consciousness of this country...

AS: It really has. It's just amazing. It truly is the "eight to eighty" crowd going out there. Bob heard reports when the film first opened, hearing back from all sorts of people, some who hadn't been to the movies in 20 years and were getting up off the sofa and going to the movie theater to see this movie. It's just been tremendous to see the appeal of it... the wide spectrum of ages, race, sex... every demographic is kind of equal in its embrace of the film.

AD: It's happened to you a number of times that your work has been left off soundtrack albums, due to the inclusion of songs. On *Forrest Gump*, for much of the summer, only the 2CD song album was available. Was it somewhat frustrating for you that the album selling and charting over the past two months was comprised for the most part with those songs, and not your score?

AS: Well, there's a couple of things going on. One is that record companies exist to sell records, and not necessarily to promote films. And that's what they *should* be in business to do. I've always felt that the record executives are responsible for selling records, just as the film executives and the studios are responsible [for promoting films]. So, I can't complain too much... I'm not on-line for the financial success or failure of the soundtrack to *Forrest Gump*.

What I thought was wonderful about this situation was that Glen Brunman at Epic felt responsible to his public to provide all of the music from this movie in some kind of record form. So, they led off with what he thought would be their strong product, and it was received incredibly well. He was certainly dead-right there. There was nothing contractually that obligated him and Epic Records to put out an all-score album, but he went ahead and did it. So I'm thrilled with that. This is the kind of film that I believe will be around for a good while; it's going to stay in first-release well into the fall, but I think even beyond that, *Forrest Gump* will be around for a long time. And it's great to have all of the music, for the most part, out there and available.

AD: It's unfortunately rare that this situation happens, but I think it's great for everyone who enjoyed your score to have the choice, at least, to buy an all-score album.

AS: Well that's great, because I think Glen, Joel Sill and everyone at Epic were sensitive to that. This was not a movie that was going to come out, have a three-month life, and go away, never to be heard from again. This was the kind of film

where everyone in the audience needs to be cared for, and there are quite a few people who would not have been happy with just the classic rock and roll album with one cut of score. So, they've been cared for, and I think that it's all part of the consciousness that surrounds *Forrest Gump*—everyone's trying to reach everyone. So, yeah, it is great that they went ahead and did it, and whatever your persuasion is... it's out there.

AD: Let's go back a bit, to my favorite score of yours, and perhaps your best-known, *Back to the Future*. There was a great deal written about the early filming of the picture before Michael J. Fox was brought into it, and how the tone shifted when he was called in. When were you brought into the project, and did you have to alter your early conceptions of the score to suit the shift?

AS: I was actually brought into that project at dinner one night with Bob. We were all geared up to start a completely different movie. I went to dinner with him, and was expecting to receive a script for this other film. We're sitting there having dinner, having a great time, and he says, "So, Al, I got a script to give you tonight." I said, "Great." But he said, "but it's a different movie!" [laughs]. And, of course, a lot had transpired business-wise for Bob to not be doing this other movie and be doing this thing called *Back to the Future*. So, I got the script, once again well before shooting, and we just talked about the film.

[As for the re-shooting], I guess you'd have to ask someone who was there for the accuracy... I don't know for how many weeks, but there was a good deal of footage shot, I believe it was with Eric Stoltz. When Michael J. came onto the project, I hadn't started doing any work. When I finally started seeing the film, *on film*, Michael J. was already there and had taken over that side of things. So there wasn't any kind of adjustment needed on my part; I only knew the film with Michael J. in it.

AD: The sequels were shot back-to-back, and I was wondering how you approached doing them, and what your time-frame was like.

AS: The time-frame was okay in terms of my situation because *BTTF2* was completed and while I was working on it, *BTTF3* was being shot, but it didn't really affect me. I didn't work on *BTTF3* until after it was finished, although there was some cross-over. We had this "western teaser" at the end of *BTTF2* which was a foretaste of what *BTTF3* was going to be about, so that was something I had to deal with.

The biggest difficulty with shooting them back-to-back was that Bob was unable to be in

the studio while I recorded *BTTF2*. We both felt that was a less-than-perfect condition, because I've really come to believe that the director directs his film, and his score as a part of his film. You can sit and have some wonderful in-depth meetings about the course of the score, and what the needs of the film are to the eyes of the director, and then go off into your room and write away. But the bottom line is that when the composer walks onto the scoring stage, that's his first read of the film, just like an actor would have his first read of the film. There's lots of room for collaboration from that point on, on the scoring stage. That's an incredibly valuable stage because it's when the director has the tangible music in front of him, and can make truly well-informed notes about what he's hearing. To not have the opportunity to do that is to lose a very creative, collaborative moment, so I think we suffered there with the sequels.

That was one of the smaller problems of shooting the two films back-to-back. There were other problems of a larger scale; dubbing was very difficult, because Bob was shooting *BTTF3* while the dubbing was going on in *BTTF2*, and there were all sorts of other creative problems. Bob truly is the captain of the creative ship when he makes a film, and when he's not able to be intimately involved, all of the creative people feel that loss. I think that was a logistical misfortune with the sequels, and I don't think that anyone would lobby to do that sort of thing ever again.

AD: Continuing on the sequel track, what did you try to do differently with *Predator 2* from your original score?

AS: I didn't do anything specifically to be different. I don't try to face the film—any film—from that point of view. I always just watch what's in front of me, and respond to that. So, the differences in the music for me have to deal with the differences in the film. There was a much larger military component in *Predator 1* than there was in the [sequel]. *Predator 1* was a military operation that kind of went... crazy. In *Predator 2*, there was more of an urban setting, and it was a very interracial urban setting... Mexican, white, blacks, a real ethnic, urban mix there.

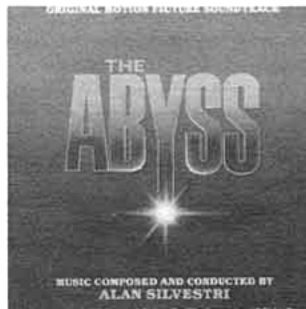
So you had the jungle environment in *Predator 1*, and you had this urban environment in *Predator 2*. The cross-over was that, in *Predator 2*, they wanted the city-as-the-jungle approach. There's a different inflection in the two scores—both are very percussive, but there's slight differences also. There was this voodoo element in *Predator 2*, so we had a lot of fun with this ethnic percussive music. And, of course, there's this underlying sport-side of these two films, in that this alien is on vacation. [laughs] That's the tongue-in-cheek side of those films—this *isn't* like the alien you've always seen who, in order to survive, has to kill everybody. This is different; these guys are on a hunting trip, and that provided a slightly different angle to deal with.

So, once again, I always take it as I go. I'm not trying to specifically do something different, except service the needs of the film as it progresses.

AD: Is this the same approach to basically any film you do?

AS: Well, yes. I really think that if you listen to a cross-section of the films I've done, the music is really different from one film to the next. I don't have a box of themes that are looking for a home; I write from what I see, and so as different as the movies are, that's how different the music is... by necessity. That just seems to be how it works for me.

AD: I was curious about the use of electronics in your scores. When do you determine when you're going to use electronics in a score?



AS: There are a couple of aspects to electronics. One is when electronics are chosen for purely economic reasons, which I would always recommend be treated with suspicion and trepidation. The other is the idea that certain effects and colors can only be found through electronic music and electronic means of producing sounds.

I've dealt with both aspects. With the former, I think it's true that, at a certain level of economics, you can get more bang for your buck from an electronic environment as opposed to a live environment. But at another point, if you find yourself in the position of having to ape an orchestral score through electronic means, that'll always be a source of disappointment for both the creator and the producer. It just doesn't deliver on that level, although I'm sympathetic to that whole range of need. However, if I'm being asked now to write an orchestral score but the funds are not there to do it with an orchestra and they require doing it electronically, I won't do it. It's always disappointing creatively.

The other side of the situation is, in a number of scores I've used electronics along with orchestra, because there are effects and colors you can't achieve with the orchestra, and I will continue to do that. *Predator* was one of those instances, *The Abyss* had a lot of electronic effects and sounds, and in *Young Guns II*, I used electronics for certain things, along with the orchestra. What we do in those cases is have everything locked together, so that all the electronic stuff is firing off live with the orchestra as it plays. I prefer to do that than the idea of laying down tracks and putting the orchestra on later, because the problem there is that the director then doesn't have a chance to hear what they're getting until the ship sets sail.

AD: What has been your experience with temp tracks?

AS: I look at temp tracks as a tool. Like any tool, be it a knife or a hammer or whatever, if it's in the hands of someone responsible and used properly, it can be beneficial. If it's used irresponsibly, it can be a dangerous weapon. I've had the experience of a director who was so in love with their temp that they had actually trimmed the entire film to it, and wanted their temp and nothing else. Of course, they would never be pleased with anything that anyone would do. I've done everything from that to a film that's been extensively temped and temped well, where there was zero attachment to it—even when it was working. But, once again, that's in the hands of a bright person who understands the nature of the temp process as opposed to the scoring process.

So, I don't ever say that a temp is bad. In many instances it can be useful because, short of being on the scoring stage where the producer and director are spending a tremendous amount of money, it's a chance for the director and composer to have a musical conversation. There can be an aspect of the temp in a certain scene that works; and the director can say, "See, Al, I like the way this moves. I don't care about the tune, and I don't care if an orchestra's playing it, etc. but I like the fact that this has a rhythm and moves with this scene." That can tell you a tre-

mendous amount, because you sure don't want to go score that scene with absolutely no rhythm if the director is really wanting that aspect. In a situation like that, it's very helpful. But when somebody steps out and falls in love with their temp, then it can become very rough.

AD: What was your experience working on *The Abyss* with James Cameron, who has a reputation of being particularly demanding on the crews he works with?

AS: Well... he is very demanding. I wouldn't say that it was particularly easy, but it was nowhere near as hard as anyone thinks it was. [laughs] I actually became very friendly with Jim on that film, and we have remained in contact since. I'm a tremendous fan of his, and one thing that's very helpful about Jim is that he's very articulate about expressing what his needs are in the film. I think that a composer is not the creative captain of the ship, and if you're willing to listen to the director, most experiences don't have to be anywhere near as painful as they often are. So as demanding as Jim is, he also gives you a tremendous clarity of directions, and so you don't have to find yourself far, far off-course with him, if you listen. From that point of view, as I've said, it was not anywhere near as difficult as some people's experiences with Jim have been.

AD: *The Abyss*, of course, had production problems and numerous delays, and there were subplots later restored to the film originally excised right before the release date. How do you work on pictures where filming and editing goes right down to the wire?

AS: What I usually do is start working through the film, in whatever order I wind up writing the material. As I said on *Forrest Gump*, I did it sequentially. Sometimes you have to do it far out of sequence, because sequences in various places in the film have not been locked.

Pretty much, when you see a film now, you can put together a priority list, where you can say "this scene in reel four" is not going to change, but "all of reel five" is up-in-the-air. This usually comes after previews, or once it's shown to the studio, so you can develop that priority list, and know that, "Okay, out of 60 minutes of music, I've got 20 minutes here that's probably not going to change." So those are the first 20 minutes you work on. Then, as you're working through the rest, more of the film will solidify and move over into the "probably won't change" category.

What I usually do is work through the film that way, and I don't make any revisions on any of this material until I get through the entire film. The reason being is that, by then, scenes can be thrown out of the film, new material can be brought in, and scenes that I worked on could have been drastically cut. Then I go back to all of the music in the film, and start to do my revisions so that I'm back in sync with the revisions of the film editorially.

If something happens beyond this stage—if the film is being cut after scoring—then it's in the hands of the music editor. I work with a man named Ken Karman, who I think is the finest music editor in the industry. He has made some

miraculous edits, especially when time has run out for scoring. Nothing stops the filmmaking process; the deadline can be there, you can have a film where reshoots are going on and you have one day after the reshoots are delivered to be on the scoring stage. Sometimes there's no way to spot, write, copy and go into a studio. Due to this, a music editor may be called upon to take music from the film, and track it into that scene.

Also, there's a tremendous sense of ownership that develops in a film once the score is done. When they get on the dubbing stage, problems arise. Dialogue may have been added that was never there when something was scored, so a cut or some adjustment will have to be made by the editor. Frequently, the clock is running on these guys; they're sitting in there, and because they have to walk out with reel one by eight o'clock in the evening, they'll just start cutting the music. That's the reality of the business, and there's not a whole lot you can do about it.

The great thing about Bob Zemeckis, something he's done that nobody has ever done with me, particularly in the way he does it, is that whenever he does *anything* to the music, he picks up the phone and calls me. He'll say, "Al, we just lost the cue in reel two," and I know that if he does that, it's for a damn good reason. It really is nice that someone has the courtesy to pick up the phone and make that call... it's *never* about getting into an argument or fight for the cue. I know that if Bob Zemeckis doesn't have the music there, he's got a great reason for it, and if anything, he would convince *me* that it's the right thing to do. Even though he has the ownership of the material at that point and can do anything he wants without conferring with me, he's always had this wonderful way of just picking up the phone and telling me what the bottom line is. What's great about it is, when I go to the premiere and sit next to him, I don't sit there and not know what I'm going to see. It's a wonderful courtesy, but remember that we're talking about a great guy here, and that's just how he does business. That's why everyone who works with him loves him so much.

AD: And why the same creative people continually work with him on each film...

AS: Absolutely. We love this guy. You don't get to have that filmmaking experience very often in your career, and that's just a small example of something he does that really means a lot to somebody who's creatively involved in the film.

AD: Looking over your filmography, it seems as if you've scored virtually every type of movie. Is there any type of score you would like to write, or any director who you'd want to work with?

AS: There's no doubt, at least for me, that because filmmaking is such an intensely collaborative art form, the higher the level the work of

the filmmakers and the actors, the more one is challenged and invited to reach a deeper-level creative impulse. I'm interested in working with the best people I can work with, because they bring out the best in me.

That may seem very general, but I don't have specific directives that I'm dying to fulfill, although there are great directors out there I'd love to work with, and great films I'd love to be part of. *Forrest Gump* is just one of those examples—this intense effort by so many people that it just draws one's best work from it. So, that's pretty much how I feel about all of that. [Note use of a *Forrest Gump* phrase -L.K.] I couldn't say that there's a specific kind of film or director I'm dying to work with... I can't relate to it that way, because ultimately, it's me in the basement with the film. [laughs] I need to be fed from the film.

Although, I must say that I've had a chance to work with wonderful human beings. That is definitely part of the equation that I look for when working on a film. You take someone like Robert Zemeckis, who has a wonderful perspective on his life, and *has* a life... He works as intensely as anyone you'll meet, but this guy has not lost all contact with reality and perspective on his life. I really am attracted to that, because I believe that folks *can* have a life and be working vigorously in their art and craft. When someone doesn't have a perspective on that, things just tend to... go off-track, so I love to work with fine human beings as well as great artists.

The bottom line is that I write a lot of music for films these days, and spend a lot of my life doing this. I don't want to be spending my life with people I can't stand being around—I won't do it, and it doesn't make any sense. So as great as people can be, I'm also looking for quality of humanity in the collaborative relationship, and it's vitally important, at least for me, to have that.

AD: My first recollection of your music was TV's *CHiPS*, with all of that great driving disco-esque '70s music. Do you ever look back and reflect on your earliest compositions today as part of your evolution, or do you just tend to forget it?

AS: I think it's absolutely part of the evolution. I was a rhythm section player—a drummer and a guitar player. *CHiPS* was a natural entry point for me into scoring because the demand was for very rhythmic music. There was a very narrow range demanded in that show. The producer always wanted this driving rhythm in the music, and if it was inappropriate, then the result was that there shouldn't be music. The attitude was like, "If you can't pound me through here, then I've got a problem with music and we shouldn't be playing music in this show." So that influenced how that whole show was spotted. And because I was a rhythm section player at that point in my evolution, that was what I knew how to do, and do best. The irony is that now I'm

writing these orchestral scores. That was never what I was looked at for in the beginning, because I had such a strong rhythmic component.

In terms of looking back, that's been a lot of fun for me, to see that this has all sort of evolved the way it has. What's particularly funny is that, when someone is *not* aware of that side of me, people will actually say, "We thought about you for this, but we need somebody who can really do some percussively driving music," and I'm always, "Oh jeez, let me give you a list of stuff you'd love to watch here!" [laughs] I've always gotten a kick out of looking back, because it's fun to see all of that and feel that you're still learning tremendous amounts all the time.

AD: The irony with *CHiPS* is that, had the show been produced today, the type of percussive music that you were experienced in wouldn't exist given the parameters of current TV scoring...

AS: Exactly. That whole show was a stylistic package. *CHiPS* was shot to have that kind of music playing in it, and so the images and music were designed together as a package of impressions. I think you're absolutely right, because without that conceptual component, one or the other wouldn't make a lot of sense, and rightly so, you wouldn't think that would fit anything else today. You'd have to conceptually design the show so that the music would be a strong stylistic component of the overall presentation of the program.

AD: Last question: of all the scores you've done, is there one that's your own personal favorite?

AS: It's interesting because I have a number of scores that represent and relate to different kinds of things, and are favorites because of that. For instance, *Forrest Gump* is my favorite score right now, but that isn't fair to "Alan, age 32 or 33" who wasn't where I am now.

But... I did a score for a movie called *Fandango*, and that had the kind of special sentimental value, even though a lot of the score didn't end up in the finished film. In a sense, it didn't matter to me, because that was the first orchestral score I wrote on that scale, where I was using a 75 piece orchestra. I'm still very proud of the music written for that film, and personally for me, it was a doorway into being able to feel that I was capable of continuing to grow and expand in that direction. The next score I wrote was *Back to the Future*, and that was only the second time I had written music for orchestra. That was also a major turning point in my writing career.

So I'd say those two were very significant in terms of beginning to define for me the direction that I would ultimately be going in. I just remember I had this tremendous enthusiasm for the possibility that seemed to be there before me in that time of my life.

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SCORE

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The River Wild • JERRY GOLDSMITH. RCA 07863 66459-2. 10 tracks - 38:59 • Here's a switch: a Goldsmith score replacing *somebody else's* music, in this case Maurice Jarre's. This Meryl Streep actioner was postponed from a late summer release allowing Goldsmith time to re-score the film (three weeks!), and he's provided a satisfying mix of pastoral impressionism and relentless action. The RCA album opens with The Cowboy Junkies singing "The River Is Wide," and Goldsmith gets good use out of this traditional melody (which seems to have also been the inspiration for Elmer Bernstein's *The Field* theme) for his Walton-esque, string-and-trumpet main theme, and in several other beautiful outdoorsy sequences. Whether Goldsmith's style is evolving or atrophying is a subject for debate, but his approach to the film's action scenes doesn't evoke any of his recent scores—it features a halting rhythm, played at first by plucked strings, later by woodwinds, and finally most of the orchestra in an impressive nine minute climactic piece ("The Vacation's Over"). The rhythmic material treads along under long, extended brass lines and surging chords that suggest the flowing power of the film's whitewater setting. In the final moments do Goldsmith's characteristic jagged ostinatos burst forth to drive the piece to its conclusion. The composer's action music has become less and less dense in recent years; in this case the approach may have been necessary in order to make the music distinctive from the sound effects of rushing water. In any case, *The River Wild* doesn't quite have the bite of *Bad Girls'* highlights, but is actually a more consistently enjoyable album, and despite some annoying electronic percussion, certainly a step up from the lackluster *The Shadow*. 3½ —Jeff Bond

Invaders from Mars • CHRISTOPHER YOUNG. edel Cinerama 0022032CIN. 10 tracks - 71:46 • It breaks my heart to be aware of a star-crossed cinematic pairing that will never be. Think of it this way: Romeo is Chris Young's rejected score for Tobe Hooper's remake of William Menzies' 1953 pre-pubescent nightmare classic, while Juliet is Vincent Ward's rejected plot for *Alien*³. It's a great unused score that would be so deliciously perfect as musical support for Ward's fascinating scenario about Ripley and her monster let loose on a tiny wooden planetoid called Arceon. This splintery sphere is inhabited by a crazy group of exiled neo-Luddite monks who are methodically burning the station's pine guts to keep from freezing, a suicide agenda in that their only fuel also happens to be the only insulation against the void. Alas, the asses at Fox responsible for nixing Ward's story in favor of the film that turned out should be put to death. Slowly. Do yourself a favor and get a clearer picture of what might have been by reading the "Development Hell" article in the June 1992 *Cinefantastique*, then listen to Young's 34 minute sonic collage. A brand new and captivating union of dramatic narrative with music can be created, but alas, only in our minds! For this German release Young has reformulated work originally done for *Invaders*; from his own description the 1986 score was a wholly immoderate and ungently concentrate of musique concrete—would I love to hear it! No complaints though, this updated effort stimulates the pineal gland just fine. Up-front for the duration are Gregorian chant by two male choirs, a female choir, a solo piano and a priest reciting Latin, all played straight and, excepting the piano, apparently culled from commercial pre-records. Chris, the mad genius, does a number on the congregation, he invades and engulfs the ecclesiastical material with slamming organ splats, bass percussion,

tam strokes and something you just gotta hear that he calls "the crazies of the underworld." Don't get mad but I suppose no *Star Wars/Superman* nerds need apply. As for the two other gems of this disc Young deftly administers the same Bosnian miasma of *Invaders*, only instead of Catholics, what we have marinating in madness are an aboriginal desert, *Oasis*, and a darkened, after hours toy store, *Holy Matrimony*. As of today there seem to be two young American film composers who have the balls to bring 'em back alive from that disquieting territory up ahead wherein lies the future of music, and they are Elliot Goldenthal and Christopher Young. They are heroes. 4 —John Bender

Lucrezia giovane • FRANCO MICALIZZI. Beat CD CR 16. 21 tracks - 48:46 • Years ago, riding my own personal wave of *The Exorcist* mania, I wasted no time in catching a grind-house screening of *Chi sei?* (*Beyond the Door*, 1974). The '70s saw a flood of Italian rip-offs of Friedkin's film and many of them, though low budget, are enjoyable simply because they are so wonderfully demented. But that day, even as I sat in the darkened theater, I was very much aware that *Chi sei?*, predictably and supremely loopy, was privileged to have at least one thing going for it—a great and outlandish score by someone I had never heard of, Franco Micalizzi. I've been keeping tabs on him ever since and I've learned that what he does best, like Piero Piccioni, is light jazz for contemporary drama. Apparently a Micalizzi score will always be at least partially jazz/pop-oriented regardless of the nature of the particular film. What we have with *Lucrezia giovane* are bellies bursting with drama, but in a period setting, and for this Micalizzi has supplied light and easy orchestral pop with smatterings of period affectations and Morriconean modi such as an Edda clone oohing and aahing. Actually, this femme vocalizing is the most bewitching aspect of the score for it is nostalgic of the '60s and '70s, the Golden Age of Italian cinema and its music. This is not a great score and certainly not one of the composer's best, but if you've long ago fallen addict to spaghetti westerns, the queer creepy works of Barbara Steele or Mario Bava, and can name at least three Italian composers from the '60s other than Ennio Morricone, Mario Nascimbene and Bruno Nicolai, then you just might have a small place in your heart for *Lucrezia giovane*. (I do!) Otherwise, it's little more than pleasant, mildly eccentric mood music. 2½ —John Bender

Voyage of the Damned/Continuum/Journeys • LALO SCHIFRIN. Label X Cinema Maestro LXCD 11. 10 tracks - 49:50 • Label X has come up with an interesting concept with this recent Lalo Schifrin CD: to combine a relatively brief film score with the same composer's concert works. *Voyage of the Damned* is a reissue from the 1977 film about Jewish refugees attempting to escape WWII Europe, and "Continuum" and "Journeys" are two Schifrin concert pieces. The versatile composer-conductor, born in Buenos Aires in 1932, is best known cinematically for his amazingly varied scores which often fuse jazz-pop and atonal elements, among them *The Cincinnati Kid*, *THX-1138* and TV's *Mission: Impossible*. Personally, two of my favorites are the D.H. Lawrence adaptation, *The Fox* and the odd pseudo-documentary on insect life, *The Hellstrom Chronicle* (a remarkably advanced score which deserves exposure away from the now scarce film). *Voyage of the Damned* (22:38) is a sensitive chamber score built around a hauntingly subdued chromatic theme ("What's Past Is Past") which only occasionally brightens to a more hopeful mood. The restrained tone of European angst and lyrical melancholy is also emphasized by a predominance of solo reeds, including soprano sax, and colored by touches of harp, celesta and cimbalon, the latter an Eastern European stringed instrument resembling a zither or dulcimer but played with mallets. *Voyage* is not dissimilar to *The Fox* and is another brilliant example of how superb musicianship can generate mood and emotion within a small ensemble. Aside from such films as *The Fourth Protocol* and *The Beverly Hillsbillies* (!?!), Schifrin has recently devoted himself to concert conducting and composition, and two examples of the latter are also in-

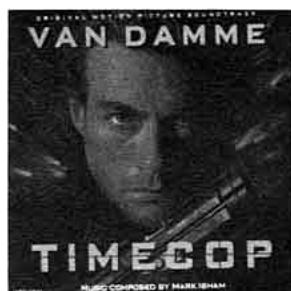
cluded. "Continuum" (4:26) is a brief, fairly accessible piece for solo harp from 1970. The more ambitious "Journeys" (22:24) is a tour de force in which a virtuoso percussionist—here Kenneth Watson for whom the piece was written—"choreographs" his way around a dizzying, varied battery of percussion (often manipulating several instruments at once while following six copies of the score!) to create an intriguing flow of sonic and spatial effects. The work is a challenging (but rewarding) one for both performer and listener, and was premiered at USC in 1976. (The disc features attractive cover art, too.) 4 —Ross Care

Secret Agent/The Saint • EDWIN ASTLEY. Retro-sound R-1007-CD. 27 tracks - 69:57 • It's a good time to be alive! The CD revolution has brought forth a complete version of Moross' *The Big Country*, the legendary Off-World *Blade Runner* release, North's 2001, Morricone's *Maddalena* and complete *Moses*. Barry's Bond rarities, Herrmann's *Day the Earth Stood Still* and the list goes on. Well, we can add this little silver disc to the sacred scroll of all that which does not suck! If you're too young to have any knowledge of these two British TV series, you can take my word for it—top notch programming, and Astley's contributions played no small part. I was first made aware of this production by the guys at Intrada. They found the music to be reminiscent of Neal Hefti's stuff. Not a bad call; like Hefti, Astley is playful and uses a lot of harp-sichord, but if Hefti is ginger ale, then Astley is Chivas Regal. Going way beyond the Heftian realm of simple and fun, these two scores are seriously wired and definitely hip. Although occasionally wild, "Cliff Hanger," or weird, "Mio amore sta lontano," this is clearly still '60s James Bond music for television. Astley's ideas and style are every bit as slick and nonchalant as Barry's earlier answers to Bond in a nightclub or boudoir, it's just that the scale is smaller. This is thousand rather than million dollar spy music; no symphonic bombast, but smart and scrappy big band jazz to perfectly accent a fast car and a hidden gun. Buy this CD, put it on, close your eyes and imagine: Kennedy is president, the Russians are bad guys, your tie is black and skinny, and best of all, copious amounts of sex and cigarettes will do you no harm!

One of the greatest pop instrumentals of the 20th century is Laurie Johnson's theme for *The Avengers*. It's made me crazy over the years that I could never get my hands on a recording of the initial version. I have two of the alternate Johnson renditions, on the 1982 Starlog LP and the 1992 Fly CD, but my favorite has always been Roland Shaw's (*The Return of James Bond*, LP, London Phase 4, 2-BSP-24) because his characteristically explosive arrangement mirrors the breathtaking original. Past the last cue officially listed for this CD, track 24, there is a phantom track 25, 3:37 of silence, then it comes, track 26—*The Avengers*! The elusive and definitive arrangement has finally come home, and on CD. As if this weren't enough icing for the cake, there is a track 27. Being a Yank, I don't know what the hell I'm listening to, but I am willing to lay odds this second bonus cue, high-spirited and glittering, is also a Johnson composition for a Brit TV adventure series. For a soundtrack gourmet, it's a very good time to be alive! 3½ —John Bender

In need of a brief space filler, I decided to pull out the weirdest item I could find in my "still need to print" folder. Check out this pairing; the album came out some time ago:

Sacco and Vanzetti • ENNIO MORRICONE & JOAN BAEZ. Omega OCD 3015. 12 tracks - 33:57 • One's appreciation of the music on this CD depends on whether or not the singing of Joan Baez is considered a pleasure or an irritant. I fall somewhere in the middle. With the right material, she can sound quite pleasing, but here, her voice doesn't seem to match the material. (Unfortunately, her singing is present on half the disc.) On "The Ballad of Sacco and Vanzetti, Part 3" Baez's lyrics seem to have been added onto Morricone's music as an afterthought, and the result is akin to listening to two different CDs at the same time. The brief liner notes are very general and of little interest to anyone except a novice. Worst of all, there is a slight but audible hum running throughout the disc which perhaps could not have been prevented, but is distracting. Since this is a reissue of the 1971 RCA Victor album (there are no extra cues) there is no reason to pick this up if you have a good copy of the record. Even if you don't have a copy of the vinyl, it would probably be cheaper to search for one, as this CD offers nothing that the record doesn't except that darn hum. 2½ —Ken Pettit



LUKAS REVIEWS NEW STUFF

I thought of a good joke: most of the new scores reviewed below are "Unoriginal Motion Picture Soundtracks." Get it? Ha ha ha! I kill me.

A well-executed western knock-off is **Wagons East!** (Varèse Sarabande VSD-5533, 20 tracks - 34:02) by veteran **MICHAEL SMALL**. This western farce had nothing going for it except being John Candy's last film, but fortunately the genre is conducive to good, if maddeningly derivative scores. Small's main theme is catchy and enjoyable, reminiscent of Poledouris' western work, and also of that '60s German western I liked some issues back, *Thunder on the Border Line*. It's not as "big" as one might hope, but far more lively than I expected, and Small makes a cohesive whole out of the various styles—spaghetti western showdowns, Elmer Bernstein overtures, Indian attacks, campfire guitars, comical whatever. It's just refreshing to hear something orchestral that moves. If you like westerns, and don't mind total clichés, this is a nice purchase. **3½**

Time Cop (Varèse Sarabande VSD-5532, 8 tracks - 30:05) was pretty much what I expected—a straightforward action score with jazzy interludes for Jean-Claude Van Damme's latest embarrassment. Action music nowadays has come to mean hard-hitting synths and orchestra amidst sustains and the occasional thematic passage, and **MARK ISHAM** is one of the composers who defined it. There are some cool colors and techniques here, but on a far simpler scale than something like Goldenthal's *Demolition Man*. And why shouldn't it be? It's not like the cool stuff makes it through the sound mix. (The Vicious Cycle of Sound Effects: 1) Sound effects become louder. 2) Music becomes less complex to avoid conflicting with the sound effects. 3) Sound effects become even louder, since the music is less interesting and who wants to hear that? 4) Repeat until everything is terrible.) The jazzy love stuff is nice, with Isham more in his element. Varèse's packaging, as with their other discs reviewed here, is bare-bones. **3**

A Simple Twist of Fate (Varèse Sarabande VSD-5538, 12 tracks - 28:05) is a rarity—a **CLIFF EIDELMAN** CD that doesn't feature a picture of the composer. This score is to Steve Martin's recent modern retelling of *Silas Marner*—guy adopts daughter, becomes nice. Eidelman is a talented and ambitious composer, one of the few who claims to be under 30 who actually is (at least until this coming December); nowadays, if you want to be an "old-fashioned orchestral" film composer, you really have to be a prodigy. Eidelman made his symphonic mark quickly on *Star Trek VI* and *Christopher Columbus*, then ended up doing a few littler films like *Leap of Faith* and *Untamed Heart*. *A Simple Twist of Fate* continues the trend and he delivers a subdued and tender score, which—quite the pattern nowadays—is nice but breaks no new ground. The use of female voices is Hollywood sap, but Eidelman keeps it tender enough to work. Most of this glows with too much sentimentality for my taste, but there are some nice moments—and weird shades of *Star Trek VI*'s "Rura Pen-ten" in "Prelude to Tanny's Fate." Last track is a piano rendition of the theme performed by the composer. **3**

It's old news now, but I finally saw **The Crow** and got the **GRAEME REVELL** score album (Japanese SLC edition, SLCS-7227, 15 tracks - 49:30). Here's an album I totally hated until I saw the film—I couldn't believe people made such a fuss about a boring wash of sound. However, seeing the film allowed me to appreciate Revell's sublime mix of eastern, western and electronic instruments. (The film, by the way, is a total mood piece, a 95 minute rock video that is wild once you accept the fact that it has no point or plot.) I especially like the string/synth writing associated with the grave and lost love of Eric Draven (Brandon Lee—by the way, not many people know this, but holy cow, I hear

he died during the making of the film!). Anyway, I wanted to add my thumbs up for this—contemporary scoring that's done well and appropriately—but recommend seeing the film before buying the album. **4**

A word about Narada's compilation, **The Sound of Light** (ND-63914, 19 tracks - 74:20)—it exists. This is a cobbling of previously released tracks on eight Narada TV albums—seven documentaries plus *Kung Fu: The Legend Continues*, music by Mark Mancina (ghosting for Hans Zimmer), Sheldon Mirowitz, *Star Trek*'s Jay Chattaway, the promising Michael Whalen, Jeff Danna and Peter Rodgers Melnick (formerly just Peter Melnick, before he decided to go for the success of James Newton Howard). Most of the music is well-crafted synth work, from discs I've given good reviews to in the past, especially the Chattaway and Whalen ones. This CD exists solely for Narada to make money, but more power to them—they've packaged it nicely, with liner notes and pictures of the composers. (I think Chattaway is standing on the Enterprise bridge in his.) One comment: over the summer I saw re-runs of the original *Kung Fu* on TNT and was amazed how lavish and orchestral the scores were. They were beautiful. I can't believe TV music has gone from that to the banging drum machines of *Kung Fu: The Legend Continues*. (I hope Jeff Danna doesn't read this because he looks like a pretty big guy in his photo and his hair is cooler than mine.) Anyway, this disc is a fine sampling of cuts and a good overview of these albums. **3**

In the Army Now (MAF 7058D, 15 tracks - 35:47) is one of two new albums from Intrada, a **ROBERT FOLK** action-comedy score (mostly action) for the lame Pauly Shore army farce which lasted in theaters less time than the Gulf War. It's Folk doing his big orchestra thing, and I can see why so many people like it, with so little traditional action music being written today. It's nothing groundbreaking, though—Elmer Bernstein did lots of similar comedies (*Stripes*, *Spies Like Us*) and pulled them off with a much more distinct style. This one falls between the pure action of Folk's *Toy Soldiers* and *Tremors* and the comedy of his *Police Academies*; it's full of energy, but how many huge orchestra scores will it take before collectors realize how similar they all are? Check out the funny names in the film credits—O. Nicholas Brown (oh, who?), Fax Bahr ("but how will I reach you?") and Andy Dick (huh huh huh). Also, a good story—somebody on the Internet complained about this disc only being 35 minutes long, when it's a 36 minute score. How dare they! Folk and director Dan Petrie stroke each other in the liner notes (good packaging as always from Intrada); overall, a solid disc that delivers on its promises—very impressive eight minute last cut—as obvious as they might be. Good performances from the Sinfonia of London. **3**

Intrada's other new release, promised over a year ago, is **The Resurrected** (MAF 7036D, 12 tracks - 45:23) by B-movie horror king **RICHARD BAND**. This one's a 1992 Scotti Bros. picture (these guys make movies?) based on H.P. Lovecraft's *Case of Charles Dexter Ward*. I can't stand Band's synclavier work—usually what he does nowadays for money reasons—so am pleased to report that *The Resurrected* is full orchestra with choir and synths. This is definitely one of Band's finest, so much so that when I caught a few minutes of the film on cable last summer, I was so impressed by the score that I didn't immediately change the channel. Like most albums reviewed this month, it's nothing new, but Band puts an extra polish on the horror with elaborate orchestrations and operatic choir (and just a smidgen of Goldsmith's *Alien*). The film is not one of those slasher-in-the-house stories which feature boring suspense scores, but more a horrific adventure, and the music reflects that. Cool. **3½**

For beautifully-recreated nostalgia, try **The Beau Hunks Play the Original Little Rascals Music**

(Koch Screen 3-8702-2, 50 tracks - 65:47), faithful new recordings of all those **LEROY SHIELD** tunes from various Hal Roach comedies—*Our Gang*, *Laurel and Hardy*, etc. This stuff is a real hoot; beautiful, bouncy melodies which just come alive within their small orchestral settings—the quintessential '30s comedy music. If you've seen any of the *Little Rascals* shorts, you'll immediately recognize the tunes, and not just the "Good Old Days" theme song, but other pieces as well. Since the original tracks are long lost, the Dutch Beau Hunks band has meticulously reconstructed and performed 50 predominantly short themes; I don't have the originals memorized, but the group has captured their homey feeling with crystal clear 1990's sound—it's intimate, but not artificially aged. The 16 page booklet features meticulous liner notes, with a history of Shield and track-by-track descriptions. Put this one on the rack with *The Music of Raymond Scott*. **4**

New from English label Play It Again, distributed by Silva Screen, is **Doctor Who and Other Classic Ron Grainer Themes** (Play 008, 30 tracks - 79:35), an exhaustive assembly of TV tracks, cover versions and the like by the British composer (1922-1981). I'm familiar with *Doctor Who* and *The Prisoner*; the others are new to me, mostly BBC TV themes I obviously wouldn't know. In this respect the CD is a lot like Play It Again's two "A to Z" British TV compilations, with many jazzy, pop-influenced themes sure to be recognizable to people who, I guess, would recognize them. Sound is generally good, with only 7 of 30 tracks in mono. Booklet is fantastic, with liner notes by producers Geoff Leonard and Pete Walker with data on all the themes worked into a biographical sketch; some nice color photos, too, and a cover painting by The Goldsmith Society's Gary Kester. Not necessarily smooth listening, but a strong archival presentation. **3½**

A real dilemma for collectors is **Cleopatra** (Tsunami TSU 1111, 24 tracks - 75:47), the brilliant 1963 **ALEX NORTH** score (for the bloated Elizabeth Taylor epic) presented on CD for the first time—with extra tracks to boot. I don't care what anyone says, there's no way this can be a legal pressing, what with international copyrights, re-use fees and all. So what we have is a semi-illegal CD at best, and like such CDs, the sound is lousy. It's shrill and processed, like most of Tsunami's discs, and is reportedly worse than some tapes going around the collector circles—I'd rather have the hiss than the crippling noise reduction. Then again, it's audible, in stereo except for the mono "Overture," and at least for me is perfectly listenable. That's the real problem—this music is just so good! North was a master, one of the most advanced orchestral composers ever to write for film. *Cleopatra* is a natural progression from his magnum opus of *Spartacus* (1960) and is full of the complicated textures, themes and orchestrations you would expect. At 75 minutes, the disc is food for the ears. (It's interesting how North's modern string writing influenced a lot of Goldsmith's '60s scores.) There are even extensive, if confusing, liner notes which detail the score track-by-track and appear to be cobbled from several sources. But, the next drawback—it's a 2,222 copy limited edition with a steep price of \$40 to \$50. Do we really need a custom jewel box that has "Cleopatra" written on it in gold? You'd think Tsunami is making a fortune on this, but they maintain they spent a ton of money fixing up the sound and even mastered the album twice, destroying a first pressing when better tapes came in. And of course, the ultimate justification labels and dealers give for high prices is that people pay them. Which is true, people will pay \$50 for this—just remember that the only way to stop these discs, which potentially ruin the chances of getting superior "official" ones, is not to buy them. In any case, this is a fantastic score substantially offset by a steep price and substandard sound. **3½**

DAVID HIRSCH Listens to It So You Won't Have To

The rise of international scores on the market has opened up collectors to all natures of styles. MANUEL DESICA, who has written music for several Italian comedies, has had four of his scores compiled on one CD, **Comedy Film Music** (EMI General Music GDM 2003, 37 tracks - 67:50). Most well known is *Volere Volare* which combined live action and animation a la *Roger Rabbit* and became a popular movie last year in the foreign market. De Sica's other music from *Il conte Max*, *Non piu' di uno* and *Faccione* share a light-hearted orchestral approach that is both pleasing to the ear and an agreeable return to an earlier scoring approach. This music works on its own as well as in the film, much like Mancini's style for the Blake Edwards comedies; much of it is a combination of big band, jazz and other styles equally suited to the films. The track listing in the booklet gives surprisingly detailed descriptions (i.e. "Narrativo Teneramente Romantic - Orchestra") which is something I've never seen before on anything but classical albums. **3**

I suspect that one of ENNIO MORRICONE's claims to fame is the creation of the atonal horror score. Released to coincide with Italy's Fantafestival '94 is **Il gatto a nove code** (aka *Cat O' Nine Tails*, Point Records PRCD 101, 11 tracks - 39:11), a weird collection of dissonant voices, strings and keyboards. While the first track is very interesting and thematic, the 8:38 long "1970" track that follows goes on forever, making quick work of any interest you might have in the composer's approach to the genre. A perennial fan favorite, Morricone has certainly written music much easier to listen to; this album is about 30 minutes too long. More justice could have been done to the score had it been part of a more diverse compilation that did not rely on conveying just one mood. I found this very hard to stay with and little of my interest remained after the second track. For true fans only. **2**

Of greater interest was CHRISTOPHER YOUNG's rejected score for **Invaders from Mars** (edel Cinerama 0022032CIN, 10 tracks - 71:46). While the orchestral cues used for the humans in the film appeared on Young's promotional *Cinema Septet* 2CD set, for the aliens he created a strange mix of voices and sounds. Regrettably, director Tobe Hooper, whose lack of musical knowledge approaches legend, rejected Young's creative approach for a more typical one by David Storrs. Blended into a massive suite almost 35 minutes long, what separates Young's work from Morricone's is that this is always changing. Pieces never seem to be repeated, but constantly varied so that every click of the counter brings a new surprise. It seems inconceivable that music of such unnerving power could have underscored giant two-legged Martian spuds lumbering across the screen. Also included on this album is Young's score for *Oasis*, an early work from a film about plane crash survivors, which offers a nice thematic contrast; and "Holy Matrimony," an experimental combination of viola with toys that he wrote as emotional release during the scoring of *Invaders*. Fascinating work, but not for all musical tastes. **3 1/2**

With two films released this fall, Jean Claude Van Damme hopes that *Timecop* will be the picture that establishes him in the U.S. Up until now, his star has burned brighter in Europe, which explains the glut of soundtracks from his films. **Black Eagle** (TERRY PLUMERI, edel Cinerama 0022202CIN, 17 tracks - 46:55) is an average 1987 orchestral score with no surprises, providing little of interest beyond standard action fare. It's not a bad score, but offers little to recommend. The album also features the composer's music for *Terror Within II*, which, while only made up of four tracks, is more exciting. Lots of percussion here. It would have made a better album. **2 1/2**

For Van Damme in smaller doses, edel has released the latest edition in their compilation series, **Best of Jean Claude Van Damme Vol. 3** (0022128CIN, 20 tracks - 60:29), assembled with selected original cuts from *Hard Target* (Graeme Revell, 3 tracks), *Nowhere to Run* (Mark Isham, 2), *Black Eagle* (Plumeri, 1), *Cyborg* (Kevin Bassinson, 1), *Bloodsport* (Paul Hertzog, 1), *No Retreat No Surrender* (Paul Gilreath, 5) and *Universal Soldier* (Christopher Franke, 7). The diverse approach of each of these composers adds much more variety to the format, preventing the album from bogging down with too much of the same thing. Revell's

mix of percussion and voices, Gilreath's rock score, and Franke's creepy synthesizer work all give this album the variety *Black Eagle* lacks. **3 1/2**

I suspect **Secret Agent/The Saint** (EDWIN ASTLEY, Retrosound R-1007-CD, 27 tracks - 69:57) not to be a legit release. It's not just because of the fact that it's mastered off of vinyl (an excellent job, though), but because there are three additional tracks not mentioned on the packaging: 25) dead air for 3:52, 26) Laurie Johnson's *The Avengers* theme (2:17) and 27) possibly the "B" side of the *Avengers* single (2:34). I find it hard to imagine any legit release would go out mastered in such a bizarre fashion. The disc is compiled from two albums released in the 1960s in the U.K. with adaptations of the music from the popular TV adventure series. Johnny Rivers' hit vocal for *Secret Agent* is also included. Astley composed some excellent work for these programs that is typical of British TV composition for that time. It's based heavily in jazz, with mostly brass and percussion. For extra measure, Astley used a harpsichord on *Secret Agent* to spoof that James Bond gentleman spy image that Patrick McGeehan's John Drake was not. **3 1/2**

There are two good things about **In the Army Now** (Intrada MAF 7058D, 15 tracks - 35:47). First, Pauly Shore got his straggly hair shaved off for this sad *Stripes* retread, which pleases me immensely. Secondly, and most importantly, ROBERT FOLK got to write a really ballsy comedy-action score filled with lots of great percussion. It's really quite amazing that for silly little films like this, Folk can write such exciting action music along the lines of *Toy Soldiers*. **3**

Milan, after latching onto the mainstream *Clear and Present Danger* last summer, has gone back in search of the title as the label that produces albums from the most unusual films. Check out their four new albums:

MARK SUOZZO's score for **Barcelona** (73138-35684-2, 21 tracks - 58:34) is along the lines of his last work for director Whit Stillman, *Metropolitan*, with a classical feel. Set in Spain, the film is the story of two brothers and their inability to court Spanish women amidst the wave of terrorist attacks against Americans in Europe. As with his previous work, Suozzo utilizes wild cues, mostly Spanish, for the club sequences. Overall, this album has more to offer the classical music fan than the soundtrack collector inasmuch as it's probably a bit too staid. Unlike *Metropolitan*'s album, which shifted from underscore to wild source cue, all the songs are kept until the finish of the disc which helps to keep the musical mood intact. **3**

Anyone looking for anything remotely similar to STEWART COPELAND's work with The Police or on the *Babylon 5* pilot will be disappointed with **Rapa Nui** (Milan 73138-35687-1, 13 tracks - 40:20), a mix of Polynesian island rhythms with drums and choir, and ethnic wind instruments combined with synthesizers. Reminiscent of Zbigniew Preisner's *At Play in the Fields of the Lord*, it is excitingly diverse and creative. Those looking for something different will find it wonderfully entertaining. **3 1/2**

Mystery Train (Milan 73138-35683-2, 16 tracks - 39:50) must be a popular video and art house picture because I can't think of much to warrant an album five years after its theatrical release. (It's a reissue - L.K.) Eight songs, including two by Elvis, lead off the disc. There's even The Bar-Kays' "Soul Finger" which was sadly omitted from Varese's release of the score to *Spies Like Us*. Half of the album's running time, 19:01, is comprised of JOHN LURIE'S blues score which accompanies this film about the lives of several people during one 24-hour period in Memphis. **3 1/2**

I think I'd probably like **The New Age** (Milan 73138-35688-2, 10 tracks - 37:31) more if MARK MOTHERS-BAUGH'S music took up more album time than the two tracks (6:18) he's been given. There is some lovely acoustic and synth work here, combined with a woman's voice but, sadly, we're force-fed an eclectic combination of Spanish songs, Bobby McFerrin and Joe Satriani. The film, starring Peter Weller (*Robocop*) and Judy Davis (*The Ref*), deals with a couple facing the end of self-indulgent yuppie-dom and this album makes us all grateful it's truly over. **2**

One must search long and hard on the cover for his name, but that's just the first thing to tell you that DOMINIC FRONTIERE'S comeback trail has been strewn with rocks, or to be more precise, less than good judgment on the parts of his fellow workers. The music

presented on **The Color of Night** (Mercury 314-522-339-2, 10 tracks - 34:15) is, on the surface, some of his best work, but it suffers from the fact that more acoustic instruments could have really opened it up. You can sense the music straining to break beyond its synthesized confines. What makes it all the more disheartening is that the album is made from the initial recording sessions and not the final ones. The producers sent Frontiere to Europe to re-record the score with a larger orchestra after it was determined that the original arrangements, insisted upon by the director, were not working. But those recordings, for some reason, weren't used on the album. The songs by Lauren Christy (the main title song was co-composed by Frontiere) work well with the score resulting in an excellent flow. Hopefully, this means Frontiere's star is back on the rise as his work has been missed. **3 1/2**

When HENRY MANCINI passed away last June, **Victor/Victoria** was the last project he was working on. New songs were being written for the Broadway adaptation (still underway) and GNP/Crescendo was in the process of releasing the original film soundtrack in an expanded CD version (GNPD 8038, 16 tracks - 50:25). This is the composer at his best, seven delightful vocals with lyrics by Leslie Bricusse as performed by Julie Andrews, Robert Preston and Lesley Ann Warren. Half the album is Mancini's instrumental work, combining underscore and wild cues that were the hallmark of his illustrious career. A splendid reissue. **4**

It's BRUCE BROUGHTON'S best work yet, lively and fun, and you can't buy it in any store! Fox pressed a limited number of promotional CDs of **Baby's Day Out** (17 tracks - 38:16), but apparently have no plans to release it. They've been so off the mark lately, failing to release other scores as well and delaying the next batch of Classic Series releases. Management either knows something I don't, or knows less than they think. Like its visual counterpart, Broughton's score is reminiscent of those Warner Bros. cartoons that has the innocent waif just one step ahead of some Rube Goldberg disaster. This is very much a cartoon-style score with its sweeping, over-expressed emotions that are just right for the film's use of those legendary "cartoon laws of physics." Of utter joy is Broughton's shameless twisting of "The Blue Danube" for "The Construction Site." Carl Stalling would have been proud! **4**

Hot on the heels of their **Cinema Classics** box set are four more volumes from Naxos in their expanding sampler series. Compiled from their catalog of classical music, each track was used in a particular film, from *Five Easy Pieces* (Chopin's "Prelude, op. 28") to *Pretty Woman* ("Dammi tu forza" from Verdi's *La Traviata*); 39 new pieces are featured on volumes 6 through 9. Only the first five volumes are currently available in a box set (8.505019), but all nine can be purchased separately (catalog numbers run from 8.551151 to 8.551159). Most CDs run about 65 minutes and since Naxos is a budget label, you won't break the bank. **4**

Interested in finding out what the hubbub is about Aram Khachaturian's "Gayane Ballet Suite"? Try listening to **Gayane Suites Nos. 1-3** (Naxos 8.550800, 17 tracks - 56:05). This ballet was written by the Russian composer and first staged in four acts, six scenes in 1942. Kubrick brought fame to the "Adagio" when he used it for the *Discovery* sequence in 2001. James Horner later incorporated it into his scores for *Aliens*, *Project X*, *Patriot Games* and most recently *Clear and Present Danger*. Let us not forget the "Sabre Dance" as well, which has been used by more juggling acts that there have been congressional budgets. As performed by the St. Petersburg State Symphony Orchestra, you can hear how much of the symphonic work written in the 1930s and '40s influenced Hollywood's early approach towards film scoring. **4**

Finally, as a public service, I would like to point out the difference between a set and boxed set. A set is a series of items all interconnected, like baseball cards or comic books that you can buy in sequential order. A boxed set is when you buy several at once, like cards for the entire American or National Leagues. CDs come the same way. *Cinema Classics* is a boxed set of volumes 1 through 5, but you can also buy them separately. The *Godzilla* set is 20 CDs, sequentially numbered with similar style covers, but there is no boxed set available on this series, nor was there any mention or implication of one in my review several issues back. So stop bothering Footlight Records about some mythical boxed set and learn reading comprehension! Thank you and may God bless. Goodnight.



THE MORRICONE BEAT CDs Part One

by REV. JOHN-ENNIO BENDER

There are currently available to collectors four CDs, each containing two scores by Ennio Morricone. They are on the Italian Beat label, and their way to your CD rack has not been smooth.

The Beat label is a small, independent firm, perhaps comparable to Intrada here in the States. The handful of Morricone soundtracks that they have released comprise an extremely mixed bag. The only common thread is that each is excellent. I interpret this to mean that Mr. Franco DeGimini and his wife, Luciana, the owners of Beat, have put much effort into securing only the rights to scores of high caliber. This should be difficult considering that RCA, CAM and Cinevox gobble up so much of the output of even so prolific an artist as Morricone. What's left over can tend to be what the big guys just didn't want, or sometimes, it would seem, what they didn't understand. This could explain why small labels like Beat, and also Cometa, can get their hands on unusual but exemplary works such as *Autostop rosso sangue* (Bloody Red Hitchhikers, on Cometa) and *Il sorriso del grande tentatore*.

Almost two years ago Beat reissued the eight scores in question, but unfortunately this initial attempt must be disregarded. All of these CDs turned out to be horrendously defective. I oughta know, I bought three of them! The fault, however, lies not with Beat, but with the manufacturer, Opti.Me.S. (Perhaps Optimess would be a more fitting moniker!) I've been in contact with Mr. and Mrs. DeGimini on various occasions over the past several months and they explained: "We did have in the past some serious problems with the pressing of four or five CDs, due to the wrong coating on the CD surface." CDs rely on a fragile, vacuum sealed coating of reflective aluminum. If the vacuum is compromised—goodbye sweet music! Mrs. DeGimini: "We leave to your imagination how annoying, time-consuming and bad for the company's image this problem has been! We've had to replace faulty CDs all over the world, and still are." Nasty things can happen to a good label, which is all the more frustrating with an awareness that Franco and Luciana are gracious people. Take Mrs. DeGimini's cute response to my own apologies for not speaking Italian: "Please do not feel stupid! To speak Italian is no longer even vital in Italy! So please feel lucky God supplied you with the most spoken language in the world in our days." By the way, for anyone who doesn't already know, Franco DeGimini is, literally, "The Man with a Harmonica" from *Once Upon a Time in the West*. Franco is the soloist on the classic cut, and has recorded for many composers on other European films. Now on to the CDs themselves, arisen like the phoenix, corrected and perfect!

Sepolta viva/L'anticristo

Beat CD CR 17, 15 tracks - 42:04

Sepolta viva (Woman Buried Alive, 1973) is an Ennio Morricone score for people who hate Morricone

scores—stylistically formal, few if any quirky enhancements. The film is a period piece, a Macbethian drama set in Dinan, France circa 1780. Much of the music is mannered to the period—minuets for harp, orchestral pomp and circumstance, Gregorian chant for female choir, and even a demure fugue for harp and violin to accompany the film's orgy scene. The main theme, "Romance for Cristina," is a fragile elegy to the frail heroine who is *sepolta viva*—buried alive. Over half an hour in length, the album is best enjoyed in its entirety. Unlike many soundtracks, where I am compelled to go back only to select cues, I find myself drawn to repeated listenings of the entire score, from the first note to the last. This is a dignified, well-crafted indulgence, a safe purchase for anyone who appreciates fine music.

L'anticristo (The Tempter, 1974) is represented on the Beat reissue by only two tracks. Because of this I bothered to find a video copy of the film, and am relieved to report that I was unable to detect anything unaccounted for on the CD. *The Tempter* is one of the inevitable rip-offs of *The Exorcist*, and like Friedkin's film, it was scored sparingly. The two cues are actually three distinct musical ideas, and they are all this bizarre horror film required. The first cue, "Il buio," a mini-concerto for violins and harpsichord, begins with the violins engaged in a frenetic simulation of too many flies swarming in a small jar—an objective metaphor of the chaotic nature of unrestrained evil. This madness soon gives way to a somber requiem for an exorcist by lone violin with harpsichord. Here is a dirge like no other in that it manages to inflict an eerie tinge of the supernatural upon an otherwise respectful voice of bereavement. Too profound for the crazy film it's in, I choose to redirect "Il buio" to the honor and memory of the fictional heroes, pop-icons really, Fathers Karras and Merrin. The second cue, "La luce," a majestic monologue for organ, was written for the Catholic Church as its apotheosis of victory. Although not officially mentioned, I suspect that this solo was performed by Bruno Nicolai, and that his co-composer credit on *The Tempter* refers specifically to this piece.

Dall'ardenne all'inferno/Il sorriso del grande tentatore • Beat CD CR 18, 11 tracks - 48:14

Dalle ardenne all'inferno (The Dirty Heroes, 1968, Bruno Nicolai co-composer) starts with the main title march, "Ardenne's Theme," which, though authoritative, is conventional for this genre. With the exception of its male voices, the piece is similar to many other war film themes, and specifically calls to mind Ron Goodwin's masterpiece *Where Eagles Dare*. It's a grim and hard-hitting introduction, and though I haven't seen it, it would be an injustice to this music if the film that follows is anything less than fierce. This judgment is reinforced by track four, "Ultimo respiro," a thrilling description of prodigious violence. Of greatest value from *Dirty Heroes* is "Tema de Cristine." It's a lustful, unrestrained dedication of male love to a beautiful woman. I almost hate to say this, but my honest observation is that the Italian composers have a way with such essays on femininity and longing that can't be topped! To bolster the notion may I suggest Carlo Savina's "Questa grane terra," dubiously used for the "nature-mondo" *Grada dalla savana*, and Piero Piccioni's ode to Anouk Aimee from *What*. Both Riz Ortolani and Roberto Nicolosi were inspired by the peculiar charms of horror queen Barbara Steele in *Castle of Blood* and *Black Sunday*, respectively.

I knew nothing of *Il sorriso del grande tentatore* (The Devil Is a Woman, 1975) when I first procured a copy of the original vinyl around March of 1993. At the time, I was still without a turntable and had to take LPs to my mother's home in order to play and tape them on my brother's equipment. While there, I got around to *Il sorriso*. I popped in a cassette, lowered the tone arm, and sat back. From the beginning to the end of the 34 minute score I was in a state of delicious delirium, but well before the record had played through, my mother came rushing downstairs. She was visibly shaken—I could see she was frightened. She yelled for me to turn the record player off. After doing so, we had a long talk, during which I was able to glean the cause of her distress. Morricone's score, *Il sorriso*, had terrified her. She had never heard anything like it, and was totally overwhelmed. I've experienced fine art provoking strong reactions before. A close friend recently admitted to shedding tears to Bernard Herrmann's *The Night Digger*. I too have been brought to tears by the same great artists; Herrmann's *Hangover Square* humbles this macho guy every time. These examples are matters

of the heart; what happened between my mother and Morricone was a bit more complex. As I came to understand it, the music brought out a kind of spiritual dread; she felt as though a great sacrilege, an affront to God and/or the Church, was being realized right in her own home as the record played. I must emphasize that my mother, though in her early 60s, is not a sheltered religious zealot, nor is she a prude. What stunned the woman was an unholy recipe—*Il sorriso del grande tentatore* is constructed out of the blasphemous co-joining of two antithetical musical formats: traditional Roman Catholic sacred music with jazz/rock. Most of us, and especially any Catholic of my mother's generation, are going to be familiar with the Church's traditional Latin text for voice and organ. This represents purity, morality, and is emblematic of a principal concern with the soul. Jazz and rock, and again, especially to the pre-baby boom generation, represent just the opposite—selfish, immediate gratification, all pleasures of the flesh and amorality.

Let us pretend you are listening to the score. Morricone arranges the church choir center stage, and lets them perform straight from their hymnals, as they must do every Sunday in cathedrals around the world. Executed are long versions of the Stabat Mater and Dies Irae, and these are associated via the Responsorial "Domine quando veneris." A soloist, reprising *Veni Sancte Spiritus*, is treading so softly, there is undeniable reverence in her gentle articulation—at this point our composer has you convinced! You've removed your hat, you cross yourself and you're wondering if you should kneel. Candlelight is flickering off strained glass, you're on the verge of detecting incense. As far as Morricone is concerned, you are now dead center in the cross-hairs. At that precise moment the floor cracks open and a trio of overdosed, early '60s rockers from hell rise up! Dressed in black leather, they're slamming down solid, virile riffs on piano, percussion and electric bass. To your horror, Morricone makes the angelic choir stand their ground and continue; the liturgical Latin is forced to mingle with the throbbing rhythms. Inevitably, portions of the choir branch off and join the rockers, the white robed women barking out truculent epitaphs. Morricone has no fear, he continues to conduct as others from the choir are possessed of demons and their chants turn frenzied. You can hear them levitate. You can also sympathize with my poor mother!

I shan't drone on about this score. I'll just pass along that Morricone has cited *Il sorriso del grande tentatore* as being his own favorite from among all of his accomplishments. I've never had a personal opinion more satisfyingly vindicated.

To Be Finished...

Non-Sequitur Review Spotlight:

Anima Mundi (1993) • PHILIP GLASS. Elektra/Nonesuch 9 79329-2. 7 tracks - 28:42 • Minimalist king Philip Glass' 1983 collaboration with filmmaker Godfrey Reggio on *Koyaanisqatsi* is one of the most striking fusions of music and image. Glass' relentless arpeggios and cyclical rhythms ideally suited the rapid-fire imagery and heightened the film's anti-industrial theme. The team's latest work is *Anima Mundi*, a wild-life documentary co-produced by the U.S. and Italy. The often coldly repetitive style of Glass' past works may at first seem inappropriate for a more natural setting, yet the soundtrack brilliantly evokes the exotic world of the film's title. True to form, there is much melodic and rhythmic repetition, but Glass provides enough orchestral variety and dramatic contouring to make the CD's 28 minutes much too brief. Using a traditional orchestra with extensive percussion and an eight voice choir, Glass ventures outside of his usual static aesthetic and creates surprising narrative development in cues such as "The Journey," an initially restrained track which explodes into propulsive African-inspired rhythm, and "Perpetual Motion," which steadily builds to a furious climax complete with obligatory cymbal crashes (look out John Williams). The soundtrack is not, however, wall-to-wall bombast. There are moments of delicate reflection amidst the excitement as in "Living Waters," a more plaintive track dominated by somber strings. The CD is a musical cross-section of moods ranging from spiritual jubilation to brutal urgency and the mixture of international materials creates interesting cultural tensions reminiscent of Glass' second collaboration with Reggio, *Powaqqatsi* (1988). For those who dismiss him as a one-hit wonder, *Anima Mundi* invites a rediscovery of Philip Glass, offering the listener a fresh and exciting journey even without Reggio's images. 4

-Kristopher D. Gee

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152	Walkabout nm (Barry)	POO 102	40	239	Sylvia nm	SR 60004	15
153	L'umanoide nm (Italy)	BL31432	35	240	Citta violenta nm (Jap) (Morricone)	5172	50
154	Major Dundee nm	OS 2780	30	241	Ring Bright Water nm (UK)	1004	30
155	Man Would Be King nm	SW 11474	20	242	Guns for San Sebastian nm	SE 4565	30
156	Man with Golden Gun ss	UALA358	12	243	Clair de femme nm (Fra)	900580	20
157	Marat Sade ss	UAS5153	15	244	Fatti gente perbene nm (Jap) Nicolai	35	
158	Marco Polo ss (Morricone)	AL8304	15	245	La derobade nm (Fra)	304	20
159	Maria's Lovers ss (France)	A262	15	246	Tenebrae nm (UK)	1064	20
160	Marjorie Morningstar nm	LOC-1044	30	247	13 jours en France nm (Jap)	SR252	30
161	Maya TV nm	CT-6017	20	248	When Worlds Collide ss	PAL 1951	30
162	Medical Center nm	SE 4742	15	249	Wagon Train TV nm MG	20502	35
163	Metello nm (Jap)	CR10020	35				

THAT WACKY INTERNET

by Lukas K., who felt like writing something

Ah, the Internet, anarchy's last stand. For those not in the know, the net is that huge computer bulletin board which links machines all over the world. I'm still confused about the different terms used—Usenet, Unix, whatever—since for me, as with most college students, access is as easy as going to the computer center and hitting a button. Others get onto the net through computers at their businesses, or through such companies as America On-Line or CompuServe.

Whatever the case, once you're in, poof, you're open to a world of time-wasting possibilities. In addition to mail and downloading features (i.e. writing people electronic letters and getting dirty pictures) there are thousands of "newsgroups" where people discuss literally everything. These are the bulletin boards, and within each newsgroup are "threads" (topics) numbering from the dozens to hundreds, with follow-up responses where people have cared to add them. Most newsgroups are "unmoderated," meaning there's no one sitting there approving the entries—users can say whatever they want and often do. There is a "netiquette" to which people usually adhere—being polite, only discussing relevant topics, etc.—but all in all it's a disaster waiting to happen, and all it takes is one dedicated wacko to ruin a board. (In late 1993, for example, the *Star Wars* newsgroup became all but unreadable after one loser from Butteville, Kentucky decided to start a religion based on one of the robots in the Jawas' sandcrawler.)

For the longest time, there was a newsgroup on everything but film music; thankfully, a group led by reader Ellen Edgerton petitioned to change this and "rec.music.movies" was begun in May 1994. I've read it off and on since its conception, and thought I would comment on it for FSM since people tell me for whatever reason that they like it when I write stuff.

To begin, the first thing one notices when checking out rec.music.movies is a bizarre fixation on a handful of sci-fi scores: *Blade Runner*, *Highlander*, *Dune* and *Ladyhawke*. What is it with these? People are constantly asking where they can get them, and especially with *Ladyhawke*, it's like, shut up! It sucks! Go away! It was even worse with *Blade Runner* before Vangelis' original tracks came out last year. (For those who must know, some of the songs from *Highlander*

are available as a Queen album, *A Kind of Magic*, and 20 minutes of Michael Kamen's score were re-recorded on edel's *Best of Fantasy* 2CD set; *Dune* is available on a German Polygram import; and *Ladyhawke* is available on an Atlantic LP and recently pirated CD.) Nevertheless, no matter how many times the truth is posted, there are people who didn't see it and ask again.

This illustrates one of the net's biggest problems: redundancy and a lack of authority. Users see posts at different times, so when people hear about news, they all post it. Then in 12 hours everybody sees two dozen messages announcing Genevieve Bujold's departure from *Star Trek: Voyager* on the *Trek* board, for example. (Another problem: since many people on the boards are involved in the respective industries, they post inside information which more often than not is accurate—if supposedly confidential. That can be pretty cool, though.)

Here's a typical example of how the net can make you want to throttle people. (I heard this actually happened.) One person posts asking if *Tron* was ever on CD (note that it is a nerdy sci-fi score, consistent with what people ask about). Three people say (correctly) no, it was on LP only; two other people say they think it was not on CD but are wrong about something else; and one person says, "I think I saw a CD of it a few years ago." Then the first person writes back and asks the same question, furiously inquiring if this one guy can post any more information, at which point the three people who said definitively no repeat themselves. So now we've got around ten responses to a simple question and people are getting increasingly hostile; sometimes they write nasty messages, called "flames." That's another thing—dealing with people on the Internet is not like dealing with real people. It's words on a screen. Who cares what anyone says? It's a bunch of strangers—you type in your message, and in a few hours a responding message comes in, but it might as well have been written by the computer. This depersonalization of the whole thing leads people to treat each other in ways they would never behave face to face.

What else do people talk about? Not much. There are the constant arguments: James Horner sucks, no he doesn't; Danny Elfman doesn't write his own music, yes he does; John Williams is a plagiarist, no he isn't. These have gone on forever and are really unbearable.

People try to compile discographies from time to

time, annoying because they never can. It usually ends up with a dozen people adding the same bit of data, like "Danny Elfman did *Edward Scissorhands*, too, didn't he?" Even worse is when somebody is wrong and a dozen people have to write in saying that Bruce Broughton didn't score such-and-such after all, Bruce Smeaton did. After all this, somebody just posts a complete filmography which can be downloaded on command from one of the aforementioned databases. Almost as long as the lists people try to make of their favorite scores, which are inevitably the same things—new users stuttering in clumsy grammar about how wonderful *Jurassic Park* is and what else has John Williams done? (People constantly spell things wrong and use excessive punctuation—five exclamation marks do not give a sentence more weight.)

Unavoidable are people who post just once (usually with five question marks) to ask if their favorite song from some movie is available on CD—or even worse, what the lyrics to some song are. For all the people who want to know if Jerry Goldsmith's score to *Basic Instinct* is on CD, there are as many if not more who want to know where they can get the techno music from the dance club. We generally ignore these people because we don't care about their stupid songs.

Considering all the undesirable realities of rec.music.movies, why would anyone want to read it? Because despite its shortcomings, it is cool to get near-immediate responses to your ideas from people all over the world, and after a while the board "regulars" set a tone which leads to worthwhile debate. Among the industry people contributing to rec.music.movies are trailer composer John Beal (see FSM #35, 36/37), whose comments are always informative, and a film composer going by the alias "Goldmore"—I'll respect his privacy and not reveal his identity, but it's not hard to figure out if you think about it. There's also Silva Screen's ubiquitous Ford Thaxton, ever anxious to repeat whatever shred of news he heard from his hundred daily phone calls. And of course there's me to plug *Film Score Monthly*—as well I should, for if everybody read it there wouldn't be half the stupid questions there are.

In any case, rec.music.movies is well and thriving in its first year, and all with Internet access are invited to check it out. It's not human nature at its finest, but it's certainly human nature at its most representative. Read you there!

SOUNDTRACK ALBUM ODDITIES: PART V C - ALTERNATE SCORES

by ANDREW A. LEWANDOWSKI

Here's the conclusion of our review of movies which have had used and rejected scores released on LPs and CDs; also movies which have been rescored in different countries. Send any corrections to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713:

The Red Tent This film about an ill-fated polar expedition was an Italian-Russian co-production. The score was originally composed by Ennio Morricone and used with the film in its "Western world" releases. This score appears on Paramount PAS 6019 in the U.S., Sagittario ZSL5 55066 in Italy, Paramount AC 006-92845 in France, Paramount SPFL 275 IE 062-92848 in England and Paramount WEA 255 0641 in Spain. However, when the film was released in Russia, it sported a new score by Aleksandr Zatspein. This was released in Japan on a Columbia LP (YS 2394-MK). Two selections, "The Red Tent - Main Title" and "End Title," also appear on a Japanese picture sleeve 45 rpm (Columbia LL-2387-MK).

Slapstick of Another Kind This Jerry Lewis film premiered in Germany in 1983 with a score by Michel Legrand. The film was subsequently re-edited and rescored by Morton Stevens with a stronger emphasis on the science-fiction and fantasy elements. Orchestral suites of both scores were released in the U.S. on Varèse Sarabande STV 81163.

Stars 'N' Bars Elmer Bernstein originally scored this film. However, his music was rejected and another composer, Stanley Myers, brought in. The film flopped and Myers' score was not released. Bernstein's score on the other hand was saved from oblivion and released on CD (VCL 9101.8) through the Varèse Sarabande CD Club. This is perhaps the only instance

where a rejected score received a release whereas the used one did not.

Torn Curtain This Alfred Hitchcock film was originally scored by his longtime collaborator Bernard Herrmann. For whatever reason, Hitchcock rejected the score after only a few cues were recorded. John Addison was chosen as the replacement and Herrmann and Hitchcock never spoke again. Addison's score was released on Decca DL9155/DL79155, later reissued in Japan (MCA VIM 7203). It was also released on CD (Varèse Sarabande VSD-5296) in the U.S. and Great Britain. Herrmann's score was re-recorded and released on Elmer Bernstein's Film Music Collection label (FMC-10), reissued on the Warner Bros. label (BSK-3185).

2001: A Space Odyssey The story of Alex North's unused score for Stanley Kubrick's sci-fi classic has been told a million times by now. In 1993 his rejected music was re-recorded on CD (Varèse Sarabande VSD-5400) with Jerry Goldsmith conducting. The classical score was of course released on both LP (MGM S1E13-ST and MGM S1E13-STX) and CD (Columbia CK-45439 in the U.S.).

Yor: The Hunter from the Future This sword and sorcery meets sci-fi flick was originally scored by John Scott. Most of his score was replaced with music by Guido and Maurizio De Angelis. The combined score was released on LP in 1983 by Southern Cross (SCRS 1005). It contained 4 bands by Scott and 12 by the De Angelis brothers. In 1993 a CD was issued on Label X (LXCD 7) containing Scott's original score only. It incorporated the 4 selections found on the earlier LP release as well as "Death Rules This Land" (4:05) and a 29:43 suite of unused cues.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

RECORDMAN BECOMES A LINER NOTES SPECIALIST

A few weeks ago Recordman called and told me to come over. "Are you okay, RM?" I asked.

"Of course, I just want you to be the first one to see the labors of my new profession," he huffed. "I've decided to make my living by writing liner notes to soundtrack albums. I've been practicing and want your comments."

"You're kidding! With few exceptions, liner notes have been a dead art since the late 1960s. What possibly gave you this idea?" said I.

"Not what, who," he said. "My friend Lukas told me to go for it—said it was one of a star-studded trilogy of ideas he had last year."

I hung up and sped over to RM's house, hoping to dissuade him from this madness. As I entered his vinyl vault, there he was hunched over his computer with hundreds of albums scattered about, and reams of paper on the floor.

"What I've done," he began, "is practice my new skills by writing liner notes to soundtracks past. I want your honest comments and we can play a game by seeing if you can guess to which soundtracks the liner notes attach."

(Gentle readers, you can play along with Recordman and guess the soundtracks. The answers are at the end of the article. If you've ever wondered what killed off most liner notes, think no more.)

Recordman began, "This is an example of my direct-to-the-point review":

(1) "This is a recording... Is this a recording? You bet it is!"

"I also try to help avoid confusion for future discographers," said RM:

(2) "The correct titles are used here but for information purposes the erroneous titles are also given...."

"These next efforts show my appreciation for, and knowledge of the composer," RM stated:

(3) "Gerry wrote nine new numbers for the soundtrack in eight days. However, this was no rush job."

(4) "If anything a Montenegro theme 'hums' you. It tickles your ear and gives your gut a kick in the head. It's a subliminal rape of your private self... [He] doesn't rock-tease; he goes for the groin; it hurts a little... but only until you start loving it!"

(5) "Mandel's music rocks along with the attitude of the film: the bruised-up and smoked-out souls of the all-star cast of characters. It reflects the gamut of anything-goes society, from the hard charge discotheques' walls to the women, the warm-bodied women with hearts cold as a deep-sea anchor."

(6) "The score for [the movie] was written by John Williams—with just a little help from Stephen Collins Foster... But let it be said that John Williams... can write for banjo with the best there is or ever was."

"One thing I've learned is to be sure to use language that will withstand the test of time and not

condescend to the readers," Recordman beamed:

(7) "[W]ith just the right proportion of spice, i.e. proximity 'Bombs' affixed to robot 'Girls' navels... Linger for many moons, however, will be the spectacular musical soundtrack... 'with-it' talents... generate the 'movingest' kind of turntable magic...."

(8) "The Hermits have the uncanny knack of bursting right through the so-called generation gap. Theirs is a happy bag. Everybody digs them... The reason is simple: they're unique, flaunting no special 'thing'... Fads come and fads go, but the Hermits just go...."

(9) "...we also wanted to add an element of 'hip' humor to amuse the adult viewers—and we regard almost everyone over 15 as an adult in this context."

"Of course, sometimes there's a special song or talent on the soundtrack that I like to plug," Recordman chuckled. "Check these out!"

(10) "...the producers quite properly gave great emphasis to the role music would play in this first Mary Allen-Steve Rossi starring vehicle... just about every kind of music imaginable was going to be needed...."

"Unfortunately, it didn't help," I remembered.

(11) "Not only does [the movie] mark the musical screen debuts of its stars Burt Reynolds and Cybill Shepherd... but it also introduces Peter Bogdanovich, songwriter...."

"Oh, be still my heart," I thought. "Cole Porter is still spinning."

(12) "His theme song, 'Ole Turkey Buzzard,' as performed by Jose Feliciano, has special story significance."

"You're kidding, right?" I asked RM.

(13) "Hoss keeps the Christmas snowball rolling with Deck the Halls, and we all just naturally have to join in... Little Joe starts off gently with The Fir Tree and then breaks loose with a footstomper."

"One thing I've learned also," said Recordman, "is to be free with simile if you really can't talk about the music":

(14) "Like hypocrisy about sex—good for the parents in any and all forms but something to be kept away from the young. Like pretentiousness. Like self-aggrandizement masquerading as friendly fatherly advice. Like glad-handing instead of really liking somebody. Like talking man-to-man fairness but turning vicious when it's your ox

"Whew!" exclaimed Goldsmith, 'this is a hell of a film. It has everything—love, pathos, crises, high drama and awesome scenes!'"

What movie could Jerry Goldsmith possibly be talking about in the liner notes quoted above? He's done some of the best ever made—but *The Swarm* (1978) sure isn't one. Maybe he was just being polite (I hope), maybe the writer was making it up. In any case, the liner notes to *The Swarm* are as ludicrous as the movie (Irwin Allen, killer bees, that's all you need to know), but ironically it's one of Goldsmith's greatest scores—the apex of his incredible '70s action music. It even rings with subliminal messages—the main theme is the notes B-E-E, get it?

For a good time, rent the movie (preferably on laserdisc, where it's letterboxed and has a half hour of extra hilarious footage) and get the album (available on LP only). For future reference, you can identify a movie as being bad when its artwork has the actors' faces in little boxes. *The Swarm* has 13 actors in little boxes. —Lukas

that's gored. Like using people."

"Like, I'm going to gag, RM."

(15) "The music... captures the eerie voice of the wilderness in the mountains, the roaring surge of torrential rivers, towering pines swaying in the wind-swept forest, and the peace and contentment of crystal clear lakes."

(16) "And his theme is as rich and broad as America. One can hear the struggle between love and duty, between right and might, between devotion and vanity in these selections...."

(17) "There are passages of unassertive but ingenious counterpoint; there are instrumental colorations so rightful that only a second or third hearing reveals their boldness. This is, by intent popular music, guided by civilization."

(18) "This is how the three-stringed guitars are plucked in the tropical Sierras where the drummers of fate were awaiting for [his] arrival... These are the piercing sounds of the Bolivian sun that witnessed his agony...."

"Please, please, RM, no more!" I begged.

"I am not above hyping a movie if that's what the producer wants," Recordman continued:

(19) "The film takes its viewer from a religious festival in Japan to an election for the most beautiful buttocks in the world... The new music of Riz Ortolani is here to discover."

(20) "When we previewed the film at colleges and universities all across the country, the inevitable question came up: 'When can we get the sound track album?'"

"If I remember right, the second question was, 'When will this movie be over?'" said I.

(21) "The theme is youth seeking identity... The tunes in this album are showstoppers, though not in the usual show-biz meaning...."

"Well, you got that one right, RM."

(22) "Guys from various parts of the world brought together in a prisoner of war camp, where they've found the perfect way to pass the time—singing songs."

(23) "Don't fret about finding kooky-type music from this science-fiction album... [The] woodwinds... combine in a pompously-frisky arrangement for yet another unique band, the ballet for a dolphin."

(24) "The music from the wildest party ever filmed!... Among those at the party is nurse Olga, a shy introvert, quiet and strait-laced... Of course a party is not a party without stimulants of one sort or another... And one might say that nurse Olga, under stimulant, tends to change personality completely... and is given over to what might be described as wild abandon."

"Music be damned, RM. I want to see this movie," I said, my interest rising.

"Sometimes I figure honesty is best and throw myself on the mercy of the listener":

(25) "This is the FINALE. Listen to it if you like but there's no sense trying to kid you—you've heard it all before."

"However," RM crowed, "other times I'm lucky enough to write about a score with something for everyone":

(26) "[I]f you're buying this album around 'Oscar' time, you might be holding an award nominee in your hands. Maybe the winner!... Traditionally, motion picture scores have one theme, with variations that soon become puzzling, monotonous. Not here, though. We are treated to a ballad, a classic of the baroque era, nostalgia of the big bands of the thirties, a twist, rhythms of Latin America and even a recessionary."

"Well," I groaned, "sort of an Everyman generic score. I sure do hate those puzzling scores—give me a good old twist in the soundtrack anyway."

Recordman looked perplexed. "Speaking of puzzling," said he, "this next piece was written for a foreign score and it confuses me."

(27) "The score features... a memorable finale to mark the coming of dawn after an all-night orgy in a Renaissance palace."

"What's so confusing about that?" said I.

"Well," he grinned, "the best I can figure is that Dawn was a slow starter."

"Goodnight RM," I smiled as I left him chuckling in the semi-darkness.*

Answers:

1. Hurry Sundown, Montenegro, RCA LSO-1133 (1967)
2. Les liaisons dangereuses, Jordan, Parker PLP-813 (1962)
3. Ferry Cross the Mersey, Marsden, Un. Ar. UAL-3387 ('65)
4. Lady in Cement, Montenegro, 20th Cent. Fox S-4204 (1968)
5. Harper, Mandel, Mainstream S-6078 (1966)
6. The Reivers, Williams, Columbia OS-3510 (1970)
7. Dr. Goodfoot and the Girl Bombs, Tower T-5053 (1966)

8. Mrs. Brown You've Got a Lovely Daughter, Noone, others, MGM-SE-4548 (1968)
9. Batman (TV), Hefti, Riddle, 20th Cent. Fox TFS-4180 (1968)
10. Last of the Secret Agents, King, Dot DLP-3714 (1966)
11. At Long Last Love, Porter, RCA AB12-0967 (1975)
12. Mackenna's Gold, Jones, RCA LSP-4096 (1969)
13. Bonanza: Christmas on Ponderosa, RCA LSP-2757 (1963)
14. The Graduate, Simon, Grusin, Columbia OS-3180 (1968)
15. The Savage Wild, Mendoza-Nava, American Int. ST-A-1032 (1970)
16. Friendly Persuasion, Tiomkin, RKO Unique LP-100 ('56)
17. The Alamo, Tiomkin, Columbia CS-8358 (1960)
18. Chel, Schifrin, Tetragrammaton T-5006 (1969)
19. Ecco, Ortolani, Warner Bros. WS-1600 (1965)
20. The Young Lovers, Kaplan, Columbia OS-2510 (1964)
21. Having a Wild Weekend, Dave Clark, Epic LN-24162 ('65)
22. Hogan's Heroes Sing the Best of World War II, Fielding, others, Sunset SUS-5137
23. Around the World Under the Sea, Sukman, Monument SLP-18050 (1966)
24. The Interns, Stevens, Colpix SCP-427 (1962)
25. Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness, Newley, Kapp KRS-5509 (1969)
26. Light Fantastic, Liebman, 20th Cent. Fox SXG-5016 (1963)
27. La Dolce Vita, Rota, RCA Int. FSO-1 (1961)

* Actually, my nominee for the best liner note award goes to Dimitri Tiomkin: "The notes fit." (55 Days at Peking, Columbia CS-8828 [1963]).

Hot Vinyl Collectible of the Month: *Music from Hollywood*, Columbia CS-8913/CL-2113 (1963). Osborne grossly undervalued this LP in 1991, especially the stereo version which trades for well over \$100. Why? This is a *live concert* at the Hollywood Bowl from September 25, 1963 in which the cream of Golden Age composers conducted their own works: Newman (*How the West Was Won*), Raksin (*Laura*), North (*Cleopatra*), Waxman (*A Place in the Sun*), Rózsa (*Ben-Hur*), Herrmann (*The Snows of Kilimanjaro*), Tiomkin (*The Alamo*), Green (*Raintree County*) and Steiner (*A Summer Place*, conducted by Percy Faith). This has not appeared on CD and Sony is sitting on a gold mine if they could issue the *complete* concert of this historic event—that's right, there were more pieces, including some by "Jerrald Goldsmith" and "Johnny Williams," that didn't get put on the album. Don't let this one pass you by! (P.S. write to Sony!)

Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104.

COLLECTOR'S CORNER

by DR. ROBERT L. SMITH

THE CAINE MUTINY

Does "LOC-1013" send chills down your spine? This, of course, is the catalog number assigned to perhaps the rarest record in existence, Max Steiner's *The Caine Mutiny* soundtrack. Last year, collectors argued long and hard about the top 50 rarest soundtrack albums. However, there was no dispute when it came to identifying the rarest of them all. In fact, when all was said and done *The Caine Mutiny* was the only record the "experts" could agree on in terms of rarity.

Columbia Pictures released *The Caine Mutiny* on June 24, 1954, starring Humphrey Bogart, Fred MacMurray and Van Johnson, telling the tale of a modern day mutiny aboard a World War II navy vessel. RCA Victor scheduled a soundtrack album to be released in conjunction with the film in June 1954. Mislabelled as an "original cast," the album actually contains the original soundtrack taken directly from the film.

Copies of the album were pressed for commercial release but never sent to stores. The RCA Victor Record Bulletin (an in-house communication) dated May 10, 1954 announced the album as scheduled for release in July of 1954. A follow-up memo dated June 7, 1954 announced, "If any album is released, it will be on RCA Victor, but at the present time, it looks very unlikely that it will be released for records."

Each RCA Victor album was also accompanied by a formal "Listing Notice." Several handwritten notes are on the notice for *Caine*: "6M [six thousand] pressed but not shipped"; "Withdrawn, not to be released per composer's request." That's right; although there are widespread reports that author Herman Wouk objected to the release of the soundtrack album, it was in fact Max Steiner, the composer, who for some reason objected to it. RCA Victor accepted this request and destroyed most of the albums. In addition, a 45 rpm EP was planned but never pressed.

Today's question is: how many copies exist? In over ten years, I have found it impossible to determine even a relative number but I would guess it is less than 100 and probably less than 50. Because of its relative value (in excess of \$5000), those who own an original copy are notoriously closed-mouthed about it. I can recall inquiring to one owner about the album and asking where he had obtained it. Curiously, he could not remember or was unwilling to reveal his source.

The Caine Mutiny is a dialogue-based soundtrack with virtually no unobscured music. It has been bootlegged on at least two occasions. The first bootleg dates to the early 1980s and has a black and white cover labeled "Cinesound 001." Back cover is blank. Cover also states, "Private pressing 1000 copies—not for sale." More recently (within the past two years) a very impressive bootleg has surfaced, with the dazzling full color original yellow and navy blue cover and back cover original text. Copies of this were available for sale as late as March 1994 for around \$100. Information on this new bootleg is sketchy but it appears to have originated from the West Coast.

What about original copies of this long lost album? Many collectors have written confirming copies. Officially I can recall one copy being advertised through Sound-Track Album Retailers in Pennsylvania in late 1992 which quickly sold for \$5000. Several questions need to be addressed, including the actual number of copies remaining. However, determining *anything* about this release is on the order of high international espionage.

Collectors are welcome to send me any information on this fascinating album and will remain anonymous. Copies of the album will also be graciously accepted. For those of you interested in reading the full story of *The Caine Mutiny*, see author/collector Gareth Pawlowski's article on it in the July/August 1988 issue of *DISCOVERIES*.

Mail Bag: John Steven Lasher of Fifth Continent Music Classics writes to clarify some issues surrounding Cinerama soundtracks [see FSM #48]. He states that Howard Jackson was responsible for assigning various cues from *This Is Cinerama* to composers, including Max Steiner who composed much of the opening music and the end titles. The Venice sequences were scored by Paul Sawtell while Roy Webb handled the Florida Cypress Gardens section and most of the "Flight Across America" sequence. On *Cinerama Holiday*, Van Cleave's job was that of arranger and orchestrator of the native and traditional songs incorporated in the score, not additional original music as credited on the album.

Edward Rose of Burnsville, Minnesota writes to confirm the existence of a 10" copy of *Madame Bovary* on MGM. This release certainly is logical given the fact this album was released on 78 rpm and LP. The 10" has never been listed in any price guides. Record number is MGM E 3507.

Thanks go to everyone who has sent information



I couldn't find a photo of *The Caine Mutiny* cover, so here's one of Bob Smith and myself hangin' on Martha's Vineyard in mid-August. Nice T-shirt! -LK

on Extended Play 45 rpm soundtracks. As I suspected, the discussion several months ago only skimmed the surface. Additional EPs of interest include Columbia B-2128, *Music from The Lost Continent* by Michel Legrand and Orchestra; several Dean Martin EPs including *Artists and Models* (Cap. EAP1-702) and *Ten Thousand Bedrooms* (Cap. EAP1-840); *Ballad of the Alamo* by Frankie Avalon (EP-303) in "kittless" and "complete kit" forms; numerous Bing Crosby EPs from films including *Little Boy Lost* (ED 2085); and several companion LPs to films such as *Search for Paradise* (Robert Merrill Sings) on RCA EPA 4117 *Friendly Persuasion* (instrumental versions of songs by Dimitri Tiomkin and Orchestra) on Coral EC 81144.

Curiosity of the Month: *Dick Powell Presents Themes from Four Star Television Productions* has long appeared in Jerry Goldsmith discographies. This obscure album, released in stereo and mono, contains several tracks from 1960s TV shows by major composers (or those who would later become major composers). Tracks include *Black Saddle* by Jerry Goldsmith, *The Plainsman* by Leonard Rosenman, *Michael Shayne* by Leith Stevens and *The Tom Ewell Show* by Jerry Fielding. Many tracks were composed by music director Herschel Burke Gilbert who headed the music department at Four Star Productions. In all, the 14 tracks on the album represent 13 TV shows. RRS-8 on Dot DLP 3421.

Dr. Robert L. Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526.

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